

THE  
CRITICAL REVIEW.

For the Month of *April*, 1756.

## ARTICLE I.

*A Supplement to the first and second volumes of the View of the Deistical Writers; containing additions and illustrations relating to those volumes; in several letters to a friend. To which is added, Reflections on the late Lord Bolingbroke's letters on the Study and Use of History, as far as relates to the Holy Scriptures. The third edition, corrected and enlarged. With a large Index to the three volumes. By JOHN LELAND, D.D. 8°. Pr. 4s. 6d. sewed. Dod.*

**O**F all the controversial writers which have rose up amongst us for this last century, there is not perhaps one who has been more universally or more deservedly admired than Dr. *Leland*; he has defended the cause of christianity against its most avowed and dangerous enemies with all the warmth of a zealous advocate, and at the same time without the least tincture of that bitterness and acrimony which is so often observed to flow from the pens of disputants in divinity. In his first and second volumes he has taken a fair and impartial view of the principal deistical writers, and refuted them with the utmost candor and ingenuity. In the Supplement, now before us, the reader will meet with some valuable additions to, and illustrations of them.

‘ I am sensible, (says he, in the preface) that as they are now  
‘ published, they have the disadvantage of appearing as so ma-  
‘ ny detached pieces, without much order or connexion. This  
‘ will stand in great need of favourable allowances. And I may  
‘ perhaps be thought to presume too much upon the indulgence  
‘ the public has shewn me, in publishing what may look like  
N<sup>o</sup>. III, O inco-

incoherent fragments. But I chuse rather to incur the censure this might subject me to, than to do any thing that might render the former edition less valuable to those who have so generously encouraged it.

We shall subjoin the conclusion of his preface, where he speaks of himself with that modesty and humility, which are the constant companions of a great and good mind.

'I think myself obliged, (says he) to take this occasion to acknowledge the favourable and candid acceptance the second volume of the *View of the Deistical Writers*, as well as the first, has met with, and the particular notice which hath been taken of the author by some persons of great merit and distinction. This gives me no small satisfaction, not so much for any particular interest and advantage of my own, though I have a most grateful sense of the generous kindness that hath been shewn me, as because it gives me reason to apprehend, that my endeavours to serve so glorious a cause may, in some degree, answer the end for which they were honestly intended. If I can be any way instrumental to promote the sacred interests of religion among us, I shall esteem it the greatest happiness of my life. And it is a pleasure to think, that in an age in which it is too much neglected and disregarded, there are still some among us eminently distinguished by their high quality, their fortune, and figure in the world, who shew a just concern for religion, and whose zeal for our common christianity has caused them candidly to overlook lesser differences and distinctions. And it is to be hoped, and should be the matter of our earnest prayers to God, that all real Christians, who have the interests of our holy religion at heart, will join in united efforts to support so glorious a cause, in which the preservation and advancement of true goodness and virtue, the peace and good order of the society, and the present and eternal happiness of individuals, is so nearly concerned.'

We know of no better method to raise the appetite of our readers for that feast of reason and sense which Dr. Leland has prepared for him, than to present him with the bill of fare, as it stands in the contents prefixed to his book.

LETTER I. contains Dr. Leland's vindication of his former remarks on Lord Shaftesbury. Lord Shaftesbury's apology for erecting



erecting a scheme of virtue independent on religion. His arguments on this head considered and confuted.

LETTER 2. *Unfair management in the French translation of Collins's Discourse of Free-thinking. Chubb's parallel between Christianity and Methodism examin'd. Reflections on a pamphlet call'd Deism fairly stated and vindicated.*

LETTER 3. *Observations on Hume, with an examination of his Essay on miracles.*

LETTER 4. *Some account of the life and pretended sanctity of the famous Abbè de Paris; with observations on Mr. Hume's Enquiry concerning the principles of morals.*

LETTER 5. *Additions to Dr. Leland's former remarks on Lord Bolingbroke.*

LETTER 6. *Farther remarks on Lord Bolingbroke.*

After the 6th Letter follows a new edition of Dr. Leland's *Reflections on Lord Bolingbroke's Letters on the Study and use of history*. To which are subjoin'd in the close of this volume two more letters by Dr. Leland to his worthy friend Dr. Wilson, concerning the importance of a religious education; some severe animadversions on the depravity and corruption of the present age, with an earnest exhortation to a speedy repentance and reformation; which Dr. Leland urges in the strongest manner, as the only probable methods of averting the divine displeasure, and promoting the national prosperity.

The reader perceives how elegant an entertainment he is invited to: we shall give him a little taste of every dish, and help him (as most people do) to that part which seem'd most agreeable to our own palate.

#### LETTER I.

' It was observed in the account given of the Earl of Shaftesbury's writings, in the first volume of *the View*, that there are several passages in which he acknowledgeth, that the hope of future rewards, and fear of future punishments, is a great advantage, security, and support to virtue. If these passages had been concealed or disguised, there might have been just ground of complaint. But they were fairly laid before the reader, as well as those that seemed to be of a contrary import, that he might be able to form a judgment of his lordship's sentiments, how far he is consistent with himself, and whe-

'ther the censures be well founded, which he passeth upon  
 'those who insist upon the rewards promised in the Gospel, as  
 'powerful motives to virtue. He chargeth them as "reducing  
 "religion to such a philosophy, as to leave no room for the  
 "principle of love——and as building a future state on the  
 "ruins of virtue, and thereby betraying religion, and the cause  
 "of God\*." He representeth them as if they were against a  
 'liberal service, flowing from an esteem and love of God, or a  
 'sense of duty and gratitude, and a love of the dutiful and grate-  
 'ful part, as good and amiable in itself†. And he expressly de-  
 'clareth, That "the hope of future reward, and fear of future  
 "punishment, cannot consist in reality with virtue or goodness,  
 "if it either stands as essential to any moral performance, or as  
 "a considerable motive to any act, of which some better affec-  
 "tion ought alone to be a sufficient cause‡." Here he seems  
 'not willing to allow, that the regard to future retributions  
 'ought to be so much as a *considerable motive* to well-doing;  
 'and asserteth, that to be influenced by it as such a motive can-  
 'not consist in reality with virtue or goodness. This is in ef-  
 'fect to say, that we ought not to be influenced by a regard  
 'to future rewards and punishments at all. For if they be be-  
 'lieved and regarded at all, they must be a considerable mo-  
 'tive; since, as he himself observeth, where infinite rewards  
 'are firmly believed, they must needs have a mighty influence,  
 'and will over-balance other motives§. If therefore it be in-  
 'consistent with true virtue or goodness, to be influenced by  
 'them as a considerable motive, it is wrong to propose them  
 'to mankind. For why should they be proposed, or to what  
 'purpose believed, if it be inconsistent with true goodness to  
 'be influenced by them in proportion to their worth and im-  
 'portance? His lordship elsewhere observes, "That by mak-  
 "ing rewards and punishments," [*i. e.* the rewards and pu-  
 'nishments proposed in the Gospel; for to these he evidently  
 'refers] "the principal motives to duty, the Christian religion  
 "in particular is overthrown, and the greatest principle, that  
 "of love, rejected\*\*." When he here brings so heavy a charge  
 'against those who make the rewards of the Gospel their *prin-*  
 'cipal

\* Vol. II. p. 272. 279.  
 § Ib. p. 68.

\*\* Ib. 279.

† Vol. II. p. 270.

‡ Ib. p. 58.



cipal motives, his meaning seems to be this: That they make  
 the hope of future eternal happiness a more powerful motive  
 than the present satisfaction and advantages virtue hath a ten-  
 dency to produce, which are the motives he so largely insists  
 upon, and which he calls *the common and natural motives to*  
*goodness*. And is the being more animated by the considera-  
 tion of that eternal happiness which is the promised reward of  
 virtue, than by any of the advantages it yields in this present  
 state (though these also are allowed to have their proper  
 weight and influence) so great a fault, as to deserve to be re-  
 presented as a subverting of all religion, and particularly the  
 Christian? If the eternal life promised in the Gospel be rightly  
 understood, the hope of it includeth a due regard to the glory  
 of God, to our own highest happiness, and to the excellency  
 of virtue and true holiness; all which are here united, and  
 are the worthiest motives that can be proposed to the human  
 mind. There is a perfect harmony between this hope, and  
 what his lordship so much extols, the principle of divine love,  
*such as separates from every thing worldly, sensual, and meanly*  
*interested*. Nor can it be justly said concerning this hope of  
 the Gospel reward, what he saith of a *violent affection towards*  
*private good*, that the more there is of it, the less room there is  
 for an *affection towards goodness itself, or any good and deserving*  
*object, worthy of love and admiration for its own sake, such as*  
*God is universally acknowledged to be* \*. The very reward it-  
 self includeth the perfection of love and goodness; and the  
 happiness promised principally consisteth in a conformity to  
 God, and in the fruition of him; and therefore the being  
 powerfully animated with the hope of it is perfectly consistent  
 with the highest love and admiration of the deity, on the account  
 of his own infinite excellency.

## LETTER 2.

“ There was a *French* translation of the *Discourse of Free-*  
 “ *thinking* carried on under Mr. Collins’s own eye, and printed  
 “ at the *Hague* in 1714, though it bears *London* in the title-  
 “ page. In this translation several material alterations are  
 “ made, and a different turn is given to several passages, from  
 “ what was in Mr. Collins’s original *English*. This is plainly

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“ done

\* Vol. II. p. 58, 59.

“ done with a view to evade the charges which had been brought  
 “ against him by Dr. Bentley, under the character of *Phileleu-*  
 “ *therus Lipsiensis*; some of which charges that bore very pro-  
 “ perly against Mr. Collins's book as it was first published, will  
 “ appear impertinent to those that judge only by this transla-  
 “ tion. But care is taken not to give the least notice of these  
 “ alterations to the reader, upon whom it is made to pass for  
 “ a faithful version of the original. All this is clearly shewn  
 “ by the author of the *French* translation of Dr. Bentley's *Re-*  
 “ *marks on the Discourse of Free-thinking*, which was printed at  
 “ *Amsterdam* in 1738, under the title of *Friponnerie Laique des*  
 “ *pretendus Esprits forts d'Angleterre*. The *Lay-craft of the pre-*  
 “ *tended Free-thinkers of England*. This Gentleman, Mr. *De*  
 “ *la Chapelle*, has made it appear that Mr. Collins, and his transla-  
 “ tor who acted under his direction, have been guilty of pal-  
 “ pable falsifications and frauds, which ill became one who had  
 “ in that very book raised such a loud outcry against the clergy  
 “ for corrupting and mangling of authors, and for pious frauds in  
 “ the translating and publishing of books.”

“ I cannot but observe on this occasion, what must have oc-  
 “ curred to every one that has been much conversant in the  
 “ Deistical writers, that it would be hard to produce any persons  
 “ whatsoever who are chargeable with more unfair and fraudu-  
 “ lent management in their quotations, in curtailing, adding  
 “ to, or altering the passages they cite, or taking them out of  
 “ their connection, and making them speak directly contrary to  
 “ the sentiments of the authors. It is well known that they af-  
 “ fect frequently to quote Christian divines; but they seldom do  
 “ it fairly, and often wilfully misrepresent, and pervert their  
 “ meaning. Many glaring instances of this sort might be pro-  
 “ duced out of the writings of the most eminent Deistical au-  
 “ thors, if any man should think it worth his while to make a  
 “ collection to this purpose.”

The account of this *French* translation is curious, and Dr.  
*Leland's* observations on it extremely just. The latter part of  
 the letter is an answer to *Deism fairly stated*. Towards the  
 conclusion the reader will find the following paragraph.

“ One of the most remarkable things in the tract we are now  
 “ considering, is, that the author will not allow that the moral  
 “ precepts



“precepts of Christianity properly belong to it at all, or make  
 “any part of the Christian religion. He pretends, that Chri-  
 “stian divines, in order to render Christianity amiable, have  
 “decked her with the graceful ornaments of moral precepts;  
 “whereas in Christianity the moral precepts are but borrowed  
 “ware, the property of the Deists, and as much distinguished  
 “from Christianity, as Christianity is from Mahometanism.  
 “Thus he hath found out an admirable expedient to strip Chri-  
 “stianity of what hath been hitherto esteemed one of its prin-  
 “cipal glories, the holy and excellent precepts which the great  
 “author of our religion taught and enjoined in the name of  
 “God, and to inforce which by the most weighty and impor-  
 “tant motives was one great design of his and his apostles  
 “ministry, do not, it seems, belong to Christianity at all. Mo-  
 “ral precepts, according to this writer, make no part of divine  
 “revelation, and of the scheme of religion delivered in the  
 “Gospel, though to clear and shew them in their just extent,  
 “and enforce them by a divine authority, and by the most pre-  
 “vailing motives, seems to be one of the noblest ends for which  
 “a divine revelation could be given to mankind. Supposing,  
 “which was really the case, that the world was sunk into an a-  
 “mazing darkness and corruption, there was nothing that was  
 “more wanted, than to have a pure system of morals, contain-  
 “ing the whole of our duty with respect to God, our neighbours,  
 “and ourselves, delivered not as the opinions of wise men and  
 “philosophers, but as the laws of God himself, and enforced by  
 “all the sanctions of a divine authority, and by all the charms  
 “of the divine grace and goodness. This is what hath been  
 “done by the Christian revelation; and its great usefulness to  
 “this purpose, and the need the world stood in of it, is excel-  
 “lently represented by Mr. *Locke*, in his *Reasonableness of Chri-  
 “stianity*\*, quoted at large by Dr. *Benson* in his remarks on  
 “this pamphlet; who very justly observes, that this great man  
 “had fully obviated before-hand, all that the author of *Deism*  
 “fairly stated hath advanced on this subject.”

## LETTER 3.

Is an examination of Mr. *Hume*'s arguments, in his *Essay on Miracles*, as sent in a letter to Dr. *Leland*: Together with

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Dr.

\* *Locke's works*, vol. II. p. 575—579. 4th edit.

Dr. Leland's answer ; wherein the reader will find the following character of Mr. *Hume* :

‘ I agree with you that Mr. *Hume* is an elegant and subtil  
 ‘ writer, and one of the most dangerous enemies to Christianity  
 ‘ that have appeared among us. He has a very specious way  
 ‘ of managing an argument. But his subtilty seems to have  
 ‘ qualified him not so much for clearing an obscure cause, as  
 ‘ for puzzling a clear one. Many things in his *Philosophical*  
 ‘ *Essays* have a very plausible appearance, as well as an un-  
 ‘ common turn, which he visibly affects ; but upon a close exa-  
 ‘ mination of them I think one may venture to pronounce, that  
 ‘ few authors can be mentioned who have fallen into greater  
 ‘ absurdities and inconsistencies. And it were to be wished  
 ‘ there was not a sufficient ground for the severe censure you  
 ‘ pass upon him, when you say, that “ with all his art he has  
 ‘ “ plainly discovered a bad heart, by throwing out some bitter  
 ‘ “ sneers against the Christian revelation, which are absolutely  
 ‘ “ inconsistent with a serious belief, or indeed with any regard  
 ‘ “ for it, tho’ in some parts of his writings he affects a different  
 ‘ “ way of speaking.”

#### LETTER 4.

‘ As Mr. *Hume* enlargeth his notion of virtue, so as to take  
 ‘ in several things that do not seem properly to belong to the  
 ‘ moral dispositions and qualities, so he excludeth from that  
 ‘ character some things which are recommended in the Gospel  
 ‘ as of importance to the moral temper and conduct, particu-  
 ‘ larly humility and self-denial. He observes, that “ celibacy,  
 ‘ “ fasting, penance, mortification, self-denial, humility, solitude,  
 ‘ “ and the whole train of monkish virtues, are every-where re-  
 ‘ “ jected by men of sense, because they serve no manner of pur-  
 ‘ “ pose. They neither advance a man’s fortune in the world,  
 ‘ “ nor render him a more valuable member of society, neither  
 ‘ “ qualify him for the entertainment of company, nor increase  
 ‘ “ his power of self-enjoyment.—On the contrary, they cross  
 ‘ “ all these desirable ends, stupify the understanding, and harden  
 ‘ “ the heart, obscure the fancy, and sour the temper\*.” Our  
 ‘ author is here pleased to class *humility*, *mortification*, and *self-*  
 ‘ *denial*, which are evidently required in the Gospel, with pe-  
 ‘ nances,

\* Enquiry concerning the Principles of Morals, p. 174.



\* nances, celibacy, and what he calls the monkish virtues; and  
 \* pronounceth concerning all alike that they are rejected by  
 \* all *men of sense*, and not only serve no manner of purpose,  
 \* but have a bad influence in stupifying the understanding, har-  
 \* dening the heart, and souring the temper. This is no doubt  
 \* designed to cast a slur upon the Gospel scheme of morality.  
 \* And on the other hand he cries up his own theory of morals,  
 \* as representing *virtue in all her engaging charms*. That “no-  
 \* thing appears but gentleness, humanity, beneficence, affa-  
 \* bility, nay even at proper intervals, play, frolic, and gaiety.  
 \* She talks not of useless austerities and rigours, sufferance,  
 \* and self-denial, &c\*.” A scheme of morals which includ-  
 \* eth *play, frolic, and gaiety*, and has nothing to do with *self-*  
 \* *denial, mortification, and sufferance*, will no doubt be very a-  
 \* greeable to many in this gay and frolicsome age. But let us  
 \* examine more distinctly what ground there is for our author’s  
 \* censures, as far as the Christian morals are concerned.’

Dr. Leland answers *Hume’s* arguments on these heads, and concludes thus:

\* The last thing I shall take notice of, as represented under  
 \* a disadvantageous character by Mr. *Hume*, though highly  
 \* commended and insisted on by our Saviour, is humility. And  
 \* this rightly understood is one of the most amiable virtues, and  
 \* greatest ornaments of the human nature. Our author is  
 \* pleased to talk of a *certain degree of pride and self-valuation*,  
 \* the want of which is a *vice*, and the opposite to which is  
 \* *meanness* †. But to call a proper generosity of mind, which is  
 \* above a mean or base thing, *pride*, is an abuse of words, which  
 \* ought not to be admitted, if we would speak with exactness,  
 \* in an enquiry concerning morals. It is to give the name of  
 \* an odious vice to a very worthy disposition of soul. The  
 \* Gospel humility is a very different thing from meanness. It  
 \* is very consistent with such a just self-valuation, as raiseth us  
 \* above every thing false, mean, base, and impure, and keepeth  
 \* us from doing any thing unbecoming the dignity of the rea-  
 \* sonable nature, and the glorious character and privileges we  
 \* are invested with as Christians. True humility doth not ab-  
 \* solutely

\* Enquiry concerning the Principles of Morals, p. 188. † Ib. p. 146, 147.

“ solutely exclude all sense of our own good qualities and at-  
 “ tainments ; but it tempers the sense we have of them with a  
 “ just conviction of our absolute dependence upon God for  
 “ every good thing we are possessed of, and of our manifold sins,  
 “ infirmities, and defects. It is opposed to a vain-glorious  
 “ boasting and self-sufficiency, and to such a high conceit of  
 “ our abilities and merits, as puffeth us up with a presumptu-  
 “ ous confidence in ourselves, and contempt of others, and  
 “ which is indeed one of the greatest hinderances to our pro-  
 “ gress in the most excellent and worthy attainments. It ma-  
 “ nifesteth itself towards God, by an entire unreserved subjec-  
 “ tion and resignation to his authority and will, by proper ac-  
 “ knowledgements of our own unworthiness before him, and a  
 “ sense of our continual dependence upon him, and constant  
 “ need of his gracious assistance. And it expresseth itself to-  
 “ wards men, by causing us to yield a due submission to our su-  
 “ periors, and to be affable and condescending to our inferiors,  
 “ courteous and obliging towards our equals, in honour preferring  
 “ one another, as *St. Paul* expresseth it, and ready to bear with  
 “ each other's weaknesses and infirmities. In a word, it dif-  
 “ fuseth its kindly influence through the whole of our deport-  
 “ ment, and all the offices of life. Nothing is so hateful as  
 “ pride and arrogance. And true humility is so amiable, so en-  
 “ gaging, so necessary to render a person agreeable, that no man  
 “ can hope to please, who hath not at least the appearance of it.  
 “ Our author himself observes, that, “ among well-bred people,  
 “ a mutual deference is affected, contempt of others disguif-  
 “ ed\*.” And that “ as we are naturally proud and selfish,  
 “ and apt to assume the preference above others, a polite man  
 “ is taught to behave with deference towards those he converses  
 “ with, and to yield the superiority to them in all the common  
 “ occurrences of society †.” So that according to him a shew  
 “ of humility, and preferring others to ourselves, is a necessary  
 “ part of good behaviour ; and yet he is pleased to reckon hu-  
 “ mility among those things that neither render a man a more  
 “ valuable member of society, nor qualify him for the enter-  
 “ tainment

\* Enquiry concerning the Principles of Morals, p. 161, 162.

† Moral and political Essays, p. 184, 185.



tainment of company ; but, on the contrary, cross those desirable purposes, and harden the heart, and sour the temper.

But, enough of Mr. *Hume* ; who, if we may judge of him by his writings, will scarce be charged with the fault of having carried humility to an excess. A pity it is that he hath not made a better use of his abilities and talents, which might have laid a just foundation for acquiring the praise he seems so fond of, as well as rendered him really useful to the world, if he had been as industrious to employ them in serving and promoting the excellent cause of religion, as he hath unhappily been in endeavouring to weaken and expose it.

#### LETTER 5.

Speaking of Lord *Bolingbroke's* objection to an inferior dependent evil being, such as *Satan* is represented to be, Dr. *Leland* has this passage :

That God made creatures of a noble order, and of sublime capacities and powers, vastly superior to man, is what our author himself allows to be very probable \*. And as it is reasonable to believe that they were made free agents, why may it not be supposed that some of them made a wrong use of their liberty, and became depraved and corrupt ? And if one of them of distinguished power and dignity above the rest, by a perversion of his great abilities, became eminent in evil and wickedness, and particularly instrumental to draw others to sin and disobedience, it cannot be pretended that this supposition carrieth any absurdity in it. And in such a case it might be expected, that he and his associates would prove enemies to all goodness and virtue, and that having fallen from their own felicity and glory, they would envy the happiness of others, and endeavour to draw them into guilt and misery. This is what we often see bad men do, who are arrived to a great degree of corruption and depravity. His Lordship indeed pretendeth, that the supposition of an inferior dependent being, who is assumed to be the author of all evil, is more absurd than the doctrine of two independent principles, the one good, the other evil. But it is evident to the common sense of mankind, that there is a vast difference between the supposition

\* Vol. IV. p. 177. Vol. V. p. 329, 330.

' sition of an almighty and independent evil being, a supposi-  
 ' tion full of absurdity and horror, and that of an inferior de-  
 ' pendent being, who was made originally upright, but fell by  
 ' his own voluntary defection into vice and wickedness, and  
 ' who, though permitted in many instances to do mischief, and  
 ' to act according to his evil inclinations, as wicked men are  
 ' often permitted to do in this present state, yet is still under  
 ' the sovereign controul of the most holy, wise, and power-  
 ' ful governor of the world. For in this case we may be sure  
 ' from the divine wisdom, justice, and goodness, that God will  
 ' in the properest season inflict a punishment upon that evil  
 ' being, and his associates, proportionable to their crimes; and  
 ' that in the mean time he sets bounds to their malice and rage,  
 ' and provideth sufficient assistances for those whom they en-  
 ' deavour to seduce to evil, whereby they may be enabled to  
 ' repel their temptations, if it be not their own faults: and  
 ' that he will in his superior wisdom bring good out of their  
 ' evil, and over-rule even their malice and wickedness, for  
 ' promoting the great ends of his government. This is the  
 ' representation made to us of this matter in the Holy Scrip-  
 ' tures; and there is nothing in all this that can be proved to  
 ' be contrary to sound reason. And we may justly conclude,  
 ' that in the final issue of things, the wisdom as well as righte-  
 ' ousness of this part of the divine administrations will most  
 ' illustriously appear.'

## LETTER 6.

' Among other charges Lord *Bolingbroke* bringeth against St.  
 ' *Paul*, one is that of madness. He asks, "Can he be less  
 " than mad, who boasts a revelation superadded to reason to  
 " supply the defects of it, and who superadds reason to revela-  
 " tion, to supply the defects of this too, at the same time?  
 " This is madness, or there is no such thing incident to our  
 " nature." And he mentions several persons of great name  
 ' as having been guilty of this madness, and particularly St.  
 ' *Paul*\*. That reason and revelation are in their several ways  
 ' necessary, and assistant to each other, is easily conceivable,  
 ' and so far from being an absurdity, that it is a certain truth.  
 ' But the stress of his Lordship's observation lies wholly in the  
 ' turn

\* Lord *Bolingbroke*'s works, Vol. IV. p. 172.



' turn of the expression, and in the improper way of putting the  
 ' case. That revelation may be of signal use to assist and en-  
 ' lighten our reason in the knowledge of things which we  
 ' could not have known at all, or not so certainly by our own  
 ' unassisted reason without it, is plainly signified by *St. Paul*,  
 ' and is what the whole Gospel supposes. And on the other  
 ' hand it is manifest, that reason is necessary to our understand-  
 ' ing revelation, and making a proper use of it; and that in  
 ' judging of that revelation, and of its meaning and evidences,  
 ' we must exercise our reasoning faculties and powers: *i. e.*  
 ' revelation supposeth us to be reasonable creatures, and to  
 ' have the use of our reason, and addresseth us as such. But  
 ' this doth not imply that revelation is defective, or that reason  
 ' is superadded to supply the defects of it. For let revelation  
 ' be never so sufficient and perfect in its kind, or well fitted to  
 ' answer the end for which it is given, yet still reason is ne-  
 ' cessary to understand and apply it. This is *St. Paul's* scheme,  
 ' and there is nothing in it but what is perfectly consistent. It  
 ' is evident from his writings that he supposeth the revelation  
 ' which hath been given to be sufficient for all the purposes for  
 ' which it was designed, able to make us wise unto salvation,  
 ' and to instruct us in things of great importance, which rea-  
 ' son, if left merely to itself, could not have discovered. And  
 ' at the same time he supposeth those to whom the revelation is  
 ' published to be capable of exercising their reasoning facul-  
 ' ties for examining and judging of that revelation, and ex-  
 ' horteth them to do so \*. And though he frequently asserteth  
 ' his own apostolical authority, and the revelation he received  
 ' from Jesus Christ, yet he useth a great deal of reasoning in  
 ' all his epistles. Thus are reason and revelation to be joined  
 ' together, and are mutually helpful to one another. And in  
 ' this view there is a real harmony between them. And what  
 ' there is in this scheme that looks like madness is hard to  
 ' see.'

In *Dr. Leland's* 7th LETTER, after some very judicious re-  
 flections on the neglect of good and virtuous education amongst  
 us, the reader will be pleased to see him recommending the  
 example

\* See 1 *Cor.* x. 15. 1 *Thess.* v. 21.

example of a personage of the highest character and distinction, in these words :

‘ How agreeable is it to behold well-regulated families, ‘ children bred up in the fear of God, their minds early principled with just notions of things, and good affections, and ‘ worthy habits, carefully cherished and improved ! Those of ‘ the one sex, formed under the influence of religion to a just ‘ and delicate sense of purity and virtue, and to that modesty ‘ and gentleness of manners and behaviour, which hath been ‘ always esteemed one of their loveliest ornaments : Those of ‘ the other, trained up by a proper institution and discipline to ‘ a rational piety, and the government of their appetites and ‘ passions, and to a just and manly sense of what is truly honourable, virtuous, and praise-worthy. And here again the ‘ same great example presenteth itself of a most *eminent* PERSONAGE of the highest DIGNITY, who, amidst all the *pomp* ‘ and *splendors* of a court, hath esteemed it one of her most ‘ pleasing employments, to inspect the education of her illustrious offspring ; and to this hath applied her princely cares, ‘ and personal attendance. And surely it must be the earnest ‘ wish of every good mind, that she may have the sincere and ‘ noble satisfaction of seeing them grow up under her tender ‘ and watchful eye, in every virtue and excellence, which may ‘ render them *public ornaments* and  *blessings*, and diffuse a beneficial and extensive influence, of great use in the present age, ‘ and the effects of which may be transmitted to succeeding ‘ generations.’

We need not perhaps inform our readers that this truly noble and exalted character can only belong to that best of mothers and of women her Royal Highness the Princess Dowager of *Wales*.

In a postscript to this letter Dr. *Leland* takes notice of a book (which had not indeed been sufficiently taken notice of *before*, though a work of very great merit) intitled the *Criterion* ; written by the Rev. Mr. *Douglass*, the ingenious author of a vindication of *Milton* against *Lauder*, publish'd some years since : this book Dr. *Leland* justly observes, is in regard to every part of it, a learned and accurate performance, and may do great service to the christian and protestant cause.



Dr. Leland's eighth and last letter, wherein he shews the tendency of irreligion and vice to bring misery and ruin upon us, and which is written in a vein of piety and goodness peculiar to this excellent author, concludes thus:

‘ Upon the whole, the best thing that can be wished, for the  
‘ honour of God, for the happiness of mankind, and for the real  
‘ welfare of our country, is, that a hearty zeal for the know-  
‘ ledge and practice of our holy religion may have a revival  
‘ among us: and that persons of all orders and conditions may  
‘ join in contributing to promote its sacred interests. And not-  
‘ withstanding the corruption too justly complained of, there  
‘ are many, I am persuaded, among us, and may the number  
‘ of them daily increase, who are earnestly desirous to do this.  
‘ Every man has it in his power to contribute something to-  
‘ wards it, at least by endeavouring to *walk in a conversation*  
‘ *becoming the Gospel*. But there are some persons who have  
‘ peculiar advantages for doing honour and service to Chri-  
‘ stianity. Those especially that are distinguished by their  
‘ high rank, their fortune and quality, should make use of the  
‘ influence this gives them for recommending and promoting  
‘ true religion and virtue, which will add a lustre to their *titles*  
‘ and *dignities*, and is one of the best ways they can take to shew  
‘ their regard to the public happiness. Magistrates should ac-  
‘ count it their duty and their honour to employ the authority  
‘ they are invested with, for serving the interests of religion,  
‘ and discountenancing vice and wickedness; since for this pur-  
‘ pose they are appointed, that they *may be for the punishment of*  
‘ *evil-doers, and for the praise of them that do well*. And it is then  
‘ that their authority will have its proper influence, when it is  
‘ strengthened by that of their own good example. But above  
‘ all, they who are honoured with the character of the ministers  
‘ of the holy Jesus should make it the very business of their  
‘ lives to spread and promote real vital Christianity, to instruct  
‘ the people in its important doctrines, and build them up in  
‘ their most holy faith, and to enforce upon them the excel-  
‘ lent duties it enjoins, by all the powerful and most engaging  
‘ motives which the gospel sets before us. And that their in-  
‘ structions may have the proper effect, it highly concerneth  
‘ them to keep themselves free from the *fashionable vices* and  
‘ *follies*

‘*follies* of the age, and to endeavour to be ensamples to their  
 ‘flocks, by a well-tempered zeal, piety, and charity, and the  
 ‘virtues of a holy life. Thus will they not only do the highest  
 ‘service to religion, but procure the greatest honour to them-  
 ‘selves, and the most just veneration for their sacred charac-  
 ‘ter, which, where it is not disgraced by a conduct unworthy  
 ‘of it, naturally demandeth the esteem and regard of all the  
 ‘true friends to religion and virtue.

‘For these valuable and excellent purposes, may the God  
 ‘of all grace pour forth his holy Spirit upon all orders and de-  
 ‘grees of men in these nations, that, as they bear the ho-  
 ‘nourable name of Christians, they may *adorn the doctrine of*  
 ‘*God our Saviour in all things*; and, *being filled with the know-*  
 ‘*ledge of his will in all wisdom and spiritual understanding, may*  
 ‘*walk worthy of the Lord unto all pleasing, being fruitful in*  
 ‘*every good work.*

‘I may be thought perhaps to have insisted too largely up-  
 ‘on these things. But I cannot but think, that one of the  
 ‘principal things which ought to be proposed in books written  
 ‘in defence of Christianity, should be not merely to promote  
 ‘the speculative belief of it, but to engage men to that which  
 ‘is the main design of its excellent doctrines, as well as pre-  
 ‘cepts, a holy and a virtuous practice.’

The short extracts which we have here given of Dr. *Leland's* performance will, we apprehend, be more than sufficient inducements to our reader to purchase and peruse the whole with that attention which it so highly deserves. The three volumes together, do certainly comprize the most perfect and complete answer to the deistical writers yet extant, and cannot be too often read or too much admired by all the friends of Truth, Religion, and Virtue.

ART. II. ODES by Mr. Mason. 4to. Pr. 1s. Doddsley.

THE author of these Odes is already too well known to the literary world to stand in need of our recommendation, and his character, as a poet, too firmly established to dread our censure or reproof. We shall therefore give our  
 opinion



opinion of the little pieces before us, with the utmost freedom and impartiality. Ode-writing seems, of late years, to have crept into more than ordinary favour and esteem amongst us, though there is, perhaps, scarce any species of poetry so difficult to execute with success; as it requires the united powers of imagination and judgment, together with a larger share of true creative genius of the divinæ particula aura, than is necessary (we had almost said) to *any* other performance.

The subjects of Mr. *Mason's* three first odes are well chosen, Memory, Independency, and Melancholy; subjects of a very interesting and extensive nature, and abounding with an infinite variety of images to awaken the fancy of the poet, and engage the reader's attention. Notwithstanding which, in the first Ode to Memory, we meet with no very striking sentiments, though the diction is chaste and correct, and the *description* (which is our author's greatest excellency) extremely soft and harmonious, as will appear from the following extract, where speaking of the power of Memory to recall every agreeable object, he says,

- ' Or, if bleak winter, frowning round,
- ' Disrobe the trees, and chill the ground,
- ' She, mild magician, waves her potent wand;
- ' And ready summers meet her wing'd command.
- ' See, visionary suns arise,
- ' Mid silver clouds, and azure skies;
- ' See, sportive Zephyrs curl the crisped streams;
- ' Thro' shadowy brakes light glance the sparkling beams:
- ' While, near the secret moss-grown cave,
- ' That stands beside the chrystal wave,
- ' Sweet eccho, rising from her rocky bed,
- ' Mimics the feather'd chorus o'er her head.'

Though we do not much admire *curling* the *crisped* stream, because if the stream is already *crisped*, we apprehend the *curling* to be unnecessary.

His address to *Milton*, at the close, is well imagined, and indeed the only part of the Ode which gave us any great pleasure in the perusal, though that is too long, and we think these lines

- ' Each scene, that Tiber's bank supply'd ;
- ' Each grace, that play'd on Arno's side ;
- ' The tepid gales, thro' Tuscan glades that fly ;
- ' The blue serene, that spreads Hesperia's sky.'

which certainly contain nothing remarkably curious, might have been omitted, as might also what follows :

- ' Thy ample mind
- ' Each charm receiv'd, retain'd, combin'd.'

Which though it may be *true*, we cannot allow to be very *poetical*.

The second Ode to Independency has, in our opinion, much more merit than any of the rest. His mention of *Andrew Marvell* is prettily introduced in the following lines,

- ' As now o'er this lone beach I stray ;
- ' \* Thy fav'rite swain oft stole along,
- ' And artless wove his Doric lay,
- ' Far from the busy throng.
- ' Thou heard'st him, goddess, strike the tender string,
- ' And bad'st his soul with bolder passions move :
- ' Strait these responsive shores forgot to ring,
- ' With beauty's praise, or plaint of slighted love ;
- ' To loftier flights his daring genius rose,
- ' And led the war, 'gainst thine, and freedom's foes.'

The 6th and 7th stanzas, with which we shall present our readers, are extremely picturesque.

- " Fond youth ! to *Marvell's* patriot fame,
- " Thy humble breast must ne'er aspire.
- " Yet nourish still the lambent flame ;
- " Still strike thy blameless lyre :
- " Led by the moral muse securely rove ;
- " And all the vernal sweets thy vacant youth
- " Can cull from busy fancy's fairy grove,
- " Or hang their foliage round the fane of Truth :
- " To arts like these devote thy tuneful toil,
- " And meet its fair reward in *D'Arcy's* simile."

- " 'Tis he, my son, alone shall cheer
- " Thy sickning soul ; at that sad hour,
- " When o'er a much-lov'd parent's bier,
- " Thy duteous sorrows shower :

" At

\* *Andrew Marvell*, born at *Kingston upon Hull* in the year 1620.



“ At that sad hour, when all thy hopes decline;  
 “ When pining care leads on her pallid train,  
 “ And sees thee, like the weak, and widow'd vine,  
 “ Winding thy blasted tendrills o'er the plain.  
 “ At that sad hour shall *D'Arcy* lend his aid,  
 “ And raise with friendship's arm thy drooping head.”

There is great elegance and propriety in the thought of hanging the *foliage of fancy* round the *fane of truth*. The lines alluding to the death of the author's father have this peculiar beauty in them, that they seem to be the dictates of a feeling and tender heart, and are expressive of that upright and ingenuous mind, for which all who have the pleasure of Mr. *Mason's* acquaintance know him to be so eminently distinguished.

The transition to his patron and benefactor, whom he so justly celebrates, at the conclusion, is easy and natural; and the compliment to Lord *Holdernesse* in the last lines, where he says, in the person of Independency,

“ I send the gift divine \*  
 “ To him, who calls thee *his* yet makes thee *mine*.”

gives us an idea of his Lordship's beneficence, which cannot fail to recommend him in the strongest manner to all the friends of literature.

The third Ode, on Melancholy, did not, we must acknowledge, answer our expectation, which might perhaps be raised too high by the promising dignity and importance of the subject, though we apprehend at the same time that such of our readers as are captivated by smooth verse and mere description, will not be displeased at the following lines :

‘ Why lure me from these pale retreats ?  
 ‘ Why rob me of these pensive sweets ?  
 ‘ Can music's voice, can beauty's eye,  
 ‘ Can painting's glowing hand, supply  
 ‘ A charm so suited to my mind,  
 ‘ As blows this hollow gust of wind,  
 ‘ As drops this little weeping rill  
 ‘ Soft-tinkling down the moss-grown hill,  
 ‘ While thro' the west, where sinks the crimson day,  
 ‘ Meek twilight slowly fails, and waves her banners grey ?”

The two last are indeed extremely poetical. In the next stanza, speaking of fancy, he says,

‘ She bids the waving aspin-spray  
 ‘ Quiver in Cadence to her lay ;  
 ‘ She bids the fringed Officers bow,  
 ‘ And rustle round the lake below,  
 ‘ To suit the tenor of her gurgling sighs,  
 ‘ And sooth her throbbing breast with solemn sympathies.’

Such writing as this can never be disagreeable to the ear ; but it is not (at least in our opinion) of that species which can reach the heart. Upon the whole, in regard to this subject, we could wish he had left it to his brother-bard whom he so deservedly celebrates in his last stanza.—*The pensive Gray,*

‘ Whose lofty genius bears along  
 ‘ The conscious dignity of song.’

There are few, perhaps, even of Mr. Mason's most sanguine friends who would not wish with us to see an Ode on Melancholy by the excellent author of *An Elegy written in a Country Church-yard*.

Mr. Mason's fourth Ode, on the Fate of Tyranny, is a paraphrase on the xivth chapter of the prophet *Isaiah*, and like all other paraphrases of scripture, which we have ever yet seen, infinitely beneath the divine original. But that the reader may judge for himself, we shall subjoin a short specimen.

‘ 4. *How hath the oppressor ceased ! the golden city ceased !*  
 ‘ 5. *The Lord hath broken the staff of the wicked, and the*  
 ‘ *sceptre of the rulers.*’

‘ Oppression dies : the city falls :  
 ‘ Behold she bows her golden walls !  
 ‘ Jehovah breaks the tyrant's rod.  
 ‘ The son of wrath whose ruthless hand  
 ‘ Hurl'd desolation o'er the land,  
 ‘ Has run his raging race, has clos'd the scene of blood.

‘ Chiefs arm'd around behold their vanquish'd lord ;  
 ‘ Nor spread the seven-fold shield, nor grasp the vengeful sword.

‘ Earth



‘ Earth sees, and smiles. O’er all the plain,  
 ‘ Peace spreads her olive-scepter’d reign,  
 ‘ And nature lifts the choral song.

‘ 11 *Thy pomp is brought down to the grave, and the noise of  
 ‘ thy viols: the worm is spread under thee, and the worms cover  
 ‘ thee.*

‘ 12 *How art thou fallen from heaven, O Lucifer, son of the  
 ‘ morning! how art thou cut down to the ground, which didst  
 ‘ weaken the nations.’*

‘ Where is thy pomp, thy festive throng,  
 ‘ Thy revel dance, and wanton song?  
 ‘ Proud king! corruption fastens on thy breast;  
 ‘ And calls her crawling brood, and bids them share the feast.

‘ O Lucifer! thou orient Star;  
 ‘ That roll’d the morning’s rosy car,  
 ‘ Refulgent, thro’ th’ ethereal way:  
 ‘ How art thou fall’n, thou son of light!  
 ‘ How fall’n from thy meridian height!  
 ‘ Who saidst the distant poles shall hear me, and obey.  
 ‘ High, o’er the stars, my sapphire throne shall glow,  
 ‘ And, as JEHOVAH’S self, my voice the heav’ns shall bow.’

The rhymes *glow* and *bow*, according to the general pronunciation of the word *bow*, is faulty.

‘ *Is this the man that made the earth to tremble, that did shake  
 ‘ kingdoms?*

‘ 17 *That made the world as a wilderness, and destroyed the  
 ‘ cities thereof, that opened not the house of his prisoners?’*

‘ Just heav’ns! is thus thy pride imperial gone?  
 ‘ Is this poor heap of dust the king of *Babylon*?

‘ Is this the man, whose nod  
 ‘ Shook kingdoms: whose inexorable rod  
 ‘ Levell’d majestic cities? Where he trod,  
 ‘ Famine pursued, and frown’d;  
 ‘ Earth sigh’d, and, all around,  
 ‘ Saw her fair fields transform’d to desarts dry;  
 ‘ While, at his crouded prison’s gate,  
 ‘ Grasping the keys of fate,  
 ‘ Stood stern captivity.’

The image of stern captivity, grasping the keys of fate, appears to us strained, unnatural, and unintelligible.

‘ 23 I will also make it a possession for the bittern, and pools of water : and I will sweep it with the besom of destruction, saith the Lord of hosts.’

‘ Where yon proud city stood,  
‘ I’ll spread the stagnant flood ;  
‘ And there the bittern in the sedge shall lurk,  
‘ Moaning with sullen strain :  
‘ While, sweeping o’er the plain,  
‘ Destruction ends her work.’

The poetry here is doubtless very flat and insipid ; the manifest inferiority of the paraphrase to the text (which so unfortunately glares on the opposite page of the odes) need not be any farther insisted on.

We shall conclude our observations on this work by observing that we are far from denying it some merit, but cannot help thinking that Mr. Mason's friends, though they may pay some regard to the writer of the *four Odes*, will rather chuse to characterise him as the *author of Elfrida*.

ART. III. *The PRACTICE of PAINTING and PERSPECTIVE made easy : in which is contained, the Art of painting in Oil, with the method of Colouring, under the Heads of First Painting, or Dead-colouring ; Second Painting ; Third or Last Painting ; Painting Back-grounds ; On Copying ; Drapery-painting ; Landscapse-painting ; and a new, short, and familiar Account of the Art of Perspective, illustrated with copper-plates, engraved by Mr. Vivares. By Thomas Bardwell, Painter. 4to. Pr. 10s. 6d. Millar.*

THE painters are no doubt greatly obliged to Mr. Bardwell for this treatise, the result of his studies after *Titian*, *Rembrandt*, and *Van Dyck*, and of his own laborious experience, through a tedious course of mistakes, which he is not ashamed to own. Such of our readers as want to be practically instructed by Mr. Bardwell's rules, must have recourse to the treatise



treatise itself. Others may learn his general design, and the method he has followed, from his own introduction.

‘It is,’ says he, ‘an observation of *Pliny’s*, that the ancients painted with four colours only, and out of them made all their tints. Monsieur *De Piles* is of opinion, that it was out of these they made their grounds, or what we call the dead-colouring.

‘How it really was, time has put it out of our power to determine: But if we suppose those four principal colours in perfection, then, I think, it can be no longer doubted, but that from them might be made all the various colours in nature. For my part, I cannot believe, that the four capital colours of the ancients would mix to that surprising perfection we see in the works of *Titian* and *Rubens*. And if we have no certain knowledge of *their* method of colouring who lived in the last century, how should we understand theirs who lived near two thousand years ago? And why the method and practice of colouring, which was so well known to *Rubens* and *Van Dyck*, should not be continued down to the present masters, is to me surprising.

‘I must confess, I have often thought, and still believe, that those painters, who had acquired so fine a manner of colouring, might, if they pleased, have communicated it to posterity in writing: But I never heard, that any attempt was made towards it; though ’tis probable there might be some. It is astonishing, nevertheless, all *Europe* should suffer alike at the same time, for want of that frankness and generous spirit, which might have been expected from those masters; and which would have done the world more service than their pictures.

‘It is plain from the works of their pupils, that they knew it, because in their pictures we see the same sort of colours and colouring: And from the little variety of capital colours, and sameness of method used by them, it is not to be doubted but the whole was contained in a few principles, neither difficult nor tedious.

‘If we trace the art through its several declensions, we shall find *Rembrandt*, who was master of all the parts of colouring in the highest degree, lived to the year 1668. Next to

‘ him was *Zouft*, who died in *England* about eight years after.  
 ‘ *Lely* lived in the year 1680. *Reily*, who was *Zouft*’s disciple,  
 ‘ survived them, and was left the best colourist we had. Mr.  
 ‘ *Richardson*, who died about the year 1745, was his pupil;  
 ‘ but in my opinion, in point of merit much his inferior.  
 ‘ *Reily*, I think, declined in the same proportion to *Zouft*,  
 ‘ that *Zouft* did to *Rembrandt*.

‘ As all these masters, from *Rembrandt*, sunk gradually below  
 ‘ each other in the art of colouring, we may with certainty  
 ‘ date the declension of that art from him.

‘ I cannot attribute this gradual degeneracy in the know-  
 ‘ ledge of so charming an art to any thing but inability, or  
 ‘ want of that generosity I have before mentioned, or both.  
 ‘ Though these gentlemen were not able to give us so perfect  
 ‘ an account, as the great masters, yet they might have com-  
 ‘ municated what they learned from them; and if it was  
 ‘ against their own private interest to have published it whilst  
 ‘ they practised, they should, out of a general regard to men  
 ‘ of taste, and to the art itself, have left it behind them, to have  
 ‘ given to posterity an opportunity of reaping the benefit of  
 ‘ their studies.

‘ I flatter myself that the following sheets, compiled origi-  
 ‘ nally for my own use, contain something that may be of  
 ‘ consequence in studying this art; and hope the practicable  
 ‘ method of colouring here laid down, which has been the  
 ‘ result of much study, and long experience, and which I now  
 ‘ use, will be found both useful and agreeable.

‘ In the course of studying this part of my art, as I could  
 ‘ have no assistance from the living, I found myself obliged to  
 ‘ make my court to the dead; I mean their works. And  
 ‘ though I have had very little opportunity to study even them;  
 ‘ yet, from the few I have copied, I have, after a tedious  
 ‘ course of mistakes, at last, by mere dint of labour, and the  
 ‘ assistance of genius, such as it is, found the following me-  
 ‘ thod of colouring very easy and expeditious.

‘ *Painters*, says *De Piles*, spend many years in the search of  
 ‘ knowledge, which they might have attained in a little time, had  
 ‘ they hit at first upon the right path. This truth I have ex-  
 ‘ perience; and confess, that the works of *Van Dyck* and

‘ *Rembrandt*



‘ *Rembrandt* are the surest guides to nature. It is out of these  
‘ most excellent masters, that I have established my method:  
‘ It is from their pictures I have found the first lay of colours;  
‘ and from them I have learned the virgin tints, and finishing  
‘ secrets; though I have always applied them to practice from  
‘ nature.

‘ In the method of my work, I begin with a short and plain  
‘ account of the principal colours used in the flesh: Next I  
‘ follow with the principal tints.

‘ First painting, or dead-colouring. Second painting. Third,  
‘ or last painting. Of painting back-grounds. Some remarks  
‘ on copying. Of drapery-painting. Of landscape-paint-  
‘ ing. A new, short, and familiar account of the art of per-  
‘ spective.

‘ All these particulars I have endeavoured to make familiar,  
‘ clear, and instructive, without design to flatter or offend;  
‘ and through the whole course of the work I have had the ut-  
‘ most regard to truth.

‘ The motive of my publishing is solely the benefit of the  
‘ art. Such as are born with a happy genius, though destitute  
‘ of a master or guide, may, from these Instructions, acquire a  
‘ competent knowledge of colouring, almost without study-  
‘ ing. Here the lovers of painting, who study for their plea-  
‘ sure and amusement, may be conducted easily, step by step,  
‘ to the secrets of that art, which, of all the designing ones,  
‘ affords perhaps the greatest pleasure to the mind.

‘ It may be objected to me by some, That my own works  
‘ do not shew I have either acquired or revived that art,  
‘ which according to my own confession, has a long time  
‘ lain dormant. I am not the proper person to answer this  
‘ objection: Nevertheless, I have some copies by me, that I  
‘ will leave to judges to compare, in this point, with any  
‘ painting that has been done for the last sixty or seventy  
‘ years. And I believe I could convince any artist, even in  
‘ twice painting a head from the great masters, that my method  
‘ will certainly answer to all their variety of colouring. And  
‘ sure every sensible painter will grant, that that method which  
‘ comes nearest to *Van Dyck* and *Rembrandt*, will certainly  
‘ be the nearest way to nature.

‘ Since

‘ Since I have established myself in these principles, I must  
 ‘ inform the reader, that I make no difference in the method of  
 ‘ the working between copying, and painting from nature.  
 ‘ Had I known, at my first setting out, as much as I have  
 ‘ since learned, I should have approached much nearer to  
 ‘ those great masters. Others, who have the advantage of  
 ‘ youth, may, I am persuaded, attain the end I propose. It  
 ‘ is for them that I write; and most sincerely wish the rules  
 ‘ I lay down may contribute to restore so divine an art.

‘ Monsieur *De Piles* says, *Titian and Rembrandt prepared*  
 ‘ *their first lay, or grounds, very near alike; and with colours that*  
 ‘ *kindly united, and were as near to the life as possible; on which*  
 ‘ *they laid their virgin tints with light strokes of the pencil; and*  
 ‘ *thus they imitated the force and freshness of nature.—They were*  
 ‘ *convinced that there were certain colours, which destroyed each*  
 ‘ *other, if they were mixed to excess; and that they should be as*  
 ‘ *little shaken as possible by the motion of the pencil.*

‘ It would be folly in any man, at this present time, to  
 ‘ assume so much knowledge in the art of painting, as mon-  
 ‘ sieur *De Piles* really had; who was a man of genius and  
 ‘ learning, that made painting his principal study, and travelled  
 ‘ on purpose to complete his knowledge in that delightful art;  
 ‘ was intimately acquainted with the painters in his time, who  
 ‘ assisted him in studying the works of the great masters,  
 ‘ which he carefully examined; and from which he made his  
 ‘ reflections, and judicious remarks. This was when the  
 ‘ works of *Van Dyck* and *Rembrandt* were more in perfection,  
 ‘ and in an age when painting was better understood.

‘ Is it possible for any thing to be more plain and intelligible,  
 ‘ than these two most excellent remarks of monsieur *De Piles*;  
 ‘ which contain the principal matter and foundation of co-  
 ‘ louring? This is vastly different from theirs, whose colouring  
 ‘ is, as they pretend, to change and wear to the complexion:  
 ‘ Though this may answer their purposes, yet none that study  
 ‘ the art of colouring will, I hope, believe it. It is certainly  
 ‘ true, that the great masters imitated nature in their first  
 ‘ painting or dead-colouring, so far as they could without  
 ‘ dirtying the colours, omitting only the finishing touches and  
 ‘ colours, that should come last; which I design to shew in the  
 ‘ course



'course of this work, in the most intelligible manner I can, and exactly to the rules and method of my present practice.'

The part in which Mr. *Bardwell* has succeeded the least, we take to be his *principles of perspective*, tho' he says, they are delivered in a *manner as yet unattempted, which requires no mathematical knowledge to understand it*. We think, on the contrary, that no method of perspective should be *attempted* at all, till some certain principles of geometry are thoroughly understood; without which the rules will come out imperfect, less general, and more obscure than they needed be, were the subjects handled by a mathematician. He says, 'The mathematicians require a mathematical demonstration of all the lineal parts of a picture.' But the authors we have looked into say quite the contrary: They say, that in drawing figures which do not fall under a geometrical definition, such as the contours of natural bodies, the ornamental members in architecture, &c. perspective can only fix certain *limits*, 'and the rest must be left to the eye and hand of a skilful artist.' Mr. *Bardwell* says, 'A painter is not to be confined strictly to the rules of perspective; but to make them subservient to his purposes. Nothing should tie up his hands: He should not have his genius imprisoned; but be at liberty to express his idea, like *Gyotto*, with one stroke of his pencil; and, as *Fresnoy* says, let the compasses be rather in his eyes than his hands: There let him measure distinctly every object by comparison; which is the principal talent of a painter. If he is well acquainted with the principles of his art, he will not stop at the dry rules of geometry, whilst his fancy is sketching all the principal parts of the picture: He will proceed with the whole; and then, after the design is fixed, correct such parts as are requisite with the rules of perspective.'

This is very well, if the painter has been so thoroughly grounded in the perspective, that he has all the operations of it in perfect readiness. But if a young painter was to proceed in Mr. *Bardwell's* method, it would soon appear that he had begun at the wrong end. His sketches would probably be too free to be capable of receiving correction from geometrical rules; or probably enough the painter would be too much enamoured with them to allow they needed any.

As to the difference of opinion between our author and Mr. *Highmore* concerning *Rubens's* cieling of the banquetting-house, the one affirming it is painted to three different points of view, the other that one point in the middle is sufficient, we leave it to our readers to go and judge for themselves.

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ART. IV. MAXIMS, CHARACTERS, and REFLECTIONS, critical, satirical, and moral. 8vo. Pr. 4s. Tonson.

*E*ngland certainly produces a greater variety of character, than any other country in the known world; and the peculiarities of each individual are more strongly marked in this than in any other climate. We are indeed a nation of originals; and our oddities are so remarkable, that the natives of other countries never behold an *Englishman*, without expressing curiosity or surprize. This variety is not limited to the constitution of the mind, it diffuses itself through the composition of the body. One cast of features, one tint of complexion, one proportion of stature, generally predominates through a whole people, throughout all the parts of the globe, except in *England*, where we find all these surprisngly variegated—both physical and moral causes seem to contribute to this strange diversity. Several ingenious philosophers have clearly demonstrated from historical observation, that a national character depends in a great measure upon the nature of the climate to which that nation is constantly exposed; and if this is the case, we can easily account for the variety so conspicuous in this country, which is subject to a perpetual vicissitude of all the climates that ever affected the atmosphere. But, our characters are perhaps more strongly influenced by that spirit of liberty and independance, which enables every man to pursue his own natural byas and turn of thinking, without fear of punishment or censure. Our singularities grow up as nature implanted them. Our education is as various as the whims and caprices of our parents: our enquiries are unlimited and unrestrained. We are not over-awed in our politics, or restricted in our notions of religion; but at liberty to drink at every fountain of science, and give a loose to every flight of imagination.

As



As *England* therefore is so fertile of character, the author of the performance now before us, could not have chosen a more agreeable field for the exercise of his observation; and we with pleasure acknowledge he has made a very good use of his discernment. His remarks are judicious and pertinent, his characters well drawn, and many of them exposed in very uncommon points of view; which invest them with an air of novelty, and recommend them to the attention of the reader. One who does not consider how apt two different persons will be to think alike on the same subjects, would imagine from these maxims and reflections, that the writer had been very conversant with the writings of *Rochefaucault* and *la Bruyere*; but, as he himself very justly observes in the preface, ‘The similitude of those passages is a very considerable proof that the sentiments they contain are true.’—As a remarkable air of candor runs through the performance, the author will forgive us for a few transient animadversions upon what we apprehend to be the defects of his piece. The first is altogether mechanical, namely, want of method; in consequence of which the reader’s memory is left in perplexity and confusion. Had the maxims been arranged in the manner of *la Bruyere*, they would have made much more distinct impressions upon the mind, and we should have known where to recur for any single reflection, which we must now search for in an undistinguished medley. Our next objection lies against the use of *French* words and phrases, which, notwithstanding the apology made in the preface, we are sorry to see introduced into any *English* performance of merit; because we are fully persuaded, that there is no idea which an *Englishman* may not express in his own tongue. Such promiscuous use of foreign words and idioms, relaxes the nerves and destroys the uniformity of our language. An *English* performance, bespangled in this manner, looks like a piece of broad cloth intersected with threads of tinsel. The author of this work seems to have writ some of his reflections in the *French* tongue: for, the third maxim is an idiom of that language: ‘The best heads *can but* misjudge in causes belonging to the jurisdiction of the heart.’ The sentence, as it now stands, implies, that all the harm the best heads can do, is to misjudge in causes belonging to the jurisdiction of the heart. ‘And

And that is harm enough, in all conscience. Whereas the author's meaning is, that 'the very best heads can be no judges in causes belonging to the jurisdiction of the heart.' The French words interspersed through the work are, *gauche*, for silly; *placé*, accomplished; *accommodage*, dress; *l'esprit faux*, wrong-headed; *l'esprit chagrin*, peevish; *mignon*, favourite or darling; *bon ton*, good nature; *cela ne fait pas son effet*, loses its effect; *il ne penetre que l'écorce des hommes*, he is but skin-deep in his penetration; *petit maître manque*, an ill-finish'd coxcomb; *faire l'agréable*, to affect pleasantry; *l'air du monde*, a fashionable appearance, &c.

Maxims, we apprehend, ought to be equally concise and perspicuous, so as to flash conviction at sight; but some of those before us, seem intended rather as riddles to exercise the imagination, than apothegms to convince the mind, and take possession of the memory. For example:

'Pleasure is a game for which it will be in vain to try, it must start before you or you'll never find.'

'If you find your friend covetous, hope he is inconsistent too—he has nothing else for it.'

'Nothing so difficult as tracing effects into causes; nothing so quick as the invention of causes for effects.'

'The great fault of the human understanding, is not the not going well, but the not stopping well.'

'The senses feed sentiment, and sentiment the senses.'

'On the depth of sorrow will sometimes float a superficies of undissembled gaiety; but the sunshine of joy will never be obscured by the slightest vapour of real grief.'

'Though love and hatred are as opposite as fire and water, yet do they sometimes subsist in the breast together towards the same person; nay, by their very opposition and desire to destroy each other, are they strengthened and increased.'

'I know not whether actual dishonesty may not sometimes be nearer allied to exalted virtue, than actual honesty.'

Are not these like studied paradoxes, intended to puzzle, rather than instruct. Maxims ought not only to be clear, but also conveyed in all the beauty and energy of expression. We are therefore sorry to meet with some vulgarisms and incorrectnesses in the language, such as *prime over one another*, *generical-ly*,



ly, coxcomicalness, jemmyness, naturalness, post-chay, bestirs himself a few; a benevolent genii; minuties, an eternal reciprocation, &c. The language is stiffened with some uncouth phrases, borrowed from the classics; as for instance, *whose door hates the threshold*, &c. Sometimes the matter is compressed almost to suffocation in half a line; sometimes it is dragged on to a whole page, so that the sense becomes almost broken-winded. Some few of the reflections seem to want weight or precision; *exempli gratia*: 'Error is often nourished by good sense.'

'Of how little credit to you will be the proof, that you *would have done* a very clever thing but from an accident having intervened in your disfavour, compared to the demonstration of your *having done* a clever thing from an accident which intervened in your favour.'

'The claret-drinker hates the taste of port, the port-drinker prefers it to claret; and every foreigner says of one and the other, *c'est un beuverage epais et detestable*. What! does habit, then extend its dominion over, and give laws to the very senses!'

'A fool is not always without wit; and it is when he shews wit, that he is insupportable: his wit is like an edged tool put into the hands of a child; without it he might be as harmless, and possibly as entertaining.'

'What a day! the cold, the rain, the winds are past, and a glow of warmth, splendor, and beauty, is spread over the face of the earth! my mind expanded and rejoiced in its influence, I contemplated nature in all its glory, and I felt, that thus to contemplate nature was to be happy; my reason was urged to the most pleasing consequences, and that I might indulge it without interruption I returned again to my study: here my attention was drawn to a number of flies, which I had left in my window scarce able to crawl, and which were now sporting in the beams of the sun, and exulting in the vigour and delight which the weather had inspired. Good God, am I then a fly!'

Why should I think myself a fly, because I am cheered by sunshine and fine weather? might not the fly with as good reason exclaim, 'Good God! am I then a man?'

Who

‘ Who can define prejudice ?’

‘ A man should not be conscious of his own perfections ; and yet, methinks, he should be conscious of them. I feel something of a distinction here, which is so fine that it escapes every term of language.’

‘ What ideas are attached to these venerable old trees, that reverend ivy-growing wall ! what inexpressible delight I feel when I inhabit those mansions of my youth !—The old turrets are destroyed ; the trees submitted to the stroke of the ax : Good God ! is the delight then of my very soul, the enjoyment of a rational being, connected with those stones, those sticks !’

We are rationally delighted with those objects on account of the association of ideas which they produce ; they recall the happy days of our infancy and youth ; they restore a thousand scenes that are dear and transporting to our recollection.

‘ Were I to compose a triumvirate of great and similar geniuses, I would put together three men whom you may possibly think utterly unlike each other ; I mean *Swift*, the man of fun ; president *Montesquieu*, the philosopher ; and *Scarlatti*, the musician. What discoveries did they make of distant connections and beauties, till then unknown, each in the different course of nature he pursued ; and therefore how similar and how great is the triumvirate !’ We should be glad to know the discoveries of this strange triumvirate.

Let us now come to the more pleasing task of exhibiting a few of the most striking observations and characters in this performance :

‘ There is a certain author who produces perpetual paradoxes in my mind ; I am at a loss to decide whether he charms or offends me most, whether to call him the *first* of writers or the *last* : and this one would think a difficulty likewise with other people, for he has written what has had merit enough to get into all hands, and defect enough to be flung out of all. It is his great praise, his honour, that he is condemned by sensible men, and applauded by weak women ; for the first are often as ignorant of the powers of the heart, as the last are of those of the understanding. He is in many particulars the most minute, fine, delicate observer of human



‘ human nature I ever met with ; the most refin’d and just in  
 ‘ his sentiments ; but he often carries that refinement into pue-  
 ‘ rility, and that justness into tastelessness ; he not only enters  
 ‘ upon those beautiful and touching distinctions which the gross  
 ‘ conceptions of most men are incapable of discerning, but he  
 ‘ falls also upon the trivial silly circumstances of society, which  
 ‘ can have attractions only for a nursery : this writer possesses  
 ‘ infinite powers both of delicacy and reason, but he possesses  
 ‘ not the judicious faculty of directing those powers. He is de-  
 ‘ ficient in TASTE : hence he is irregular and false in his no-  
 ‘ tions of the manners he treats of : he plainly shews, that he  
 ‘ has neither from nature nor education the kind of intelligence,  
 ‘ which should guide him in the pursuit he attempts : his un-  
 ‘ derstanding seems to be hampered and confined ; it wants en-  
 ‘ largement, freedom, or to say all in one word, TASTE ; his  
 ‘ men of the world are strange debauchées, his women ridi-  
 ‘ culously outrées, both in good and bad qualities ; parts there  
 ‘ are, not only of the most refin’d, the most elevated, I had  
 ‘ almost said the most celestial delicacy ; but even of gaiety,  
 ‘ ease, and agreeableness : but you see plainly that the writer  
 ‘ is not A MASTER ; deficiencies, stiffness, improprieties, break  
 ‘ in upon you at times, and shock you : and you grieve that he  
 ‘ does not please you more—or less.’

‘ Though I lament the present depravity of *British* taste, that  
 ‘ prefers the *Chinese* to the *Grecian* and *Roman* architecture ; yet  
 ‘ I have objections to many parts even of these, though very  
 ‘ great examples are against me ; I mean those representations  
 ‘ of monsters and incongruous figures ; of human faces stuck  
 ‘ to beasts bodies ; of mouths for spouts of water ; of one  
 ‘ creature’s leg joined to another’s thigh : all this, whatever  
 ‘ may be the authority, is in my opinion, FALSE-TASTE : I  
 ‘ think every part of architecture should be judged by *one* rule,  
 ‘ and that the *whole* should be noble, simple, and natural.’

‘ It makes a philosopher smile to reflect that the violent in-  
 ‘ centives of ambition should so often serve only to put men  
 ‘ upon studying, watching, working, toiling, well or ill, for  
 ‘ the service of those very persons whom they look down upon  
 ‘ as scarcely of the same species with themselves. How mor-  
 ‘ tifying, could they once be sensible of it !’

Nº. III.

Q

‘ The

‘ The common contrivances of cunning, put me in mind of  
 ‘ the preservative instinct I have sometimes observed in beasts,  
 ‘ which lays a plot that is extreamly artful and well-concealed  
 ‘ in many parts, but at the same time left so open in some one,  
 ‘ that it is perfectly easy for superior intelligence to see and  
 ‘ understand the whole complication of the contrivance.’

‘ As there is a *no* which the man of gallantry perfectly un-  
 ‘ derstands to mean *yes*, so is there a *yes* which the man of de-  
 ‘ licacy perfectly understands to mean *no*. In the first instance,  
 ‘ if you have any discernment you will discover that while the  
 ‘ lips refuse, the heart concedes, and you will therefore be  
 ‘ little mortify’d by the refusal. In the last instance, if you have  
 ‘ any feeling you will discern that while the lips grant, the heart  
 ‘ denies, and you will be as little flattered by the concession.’

There are likewise some real characters of individuals, drawn with great expression and strength of colouring.

We are, on the whole, very well pleased with this performance, which we recommend to the public as a work fraught with entertainment and instruction; and the author will not take it amiss if we contribute our mite towards a supplement for the second edition. ‘ Advice given to an author, even at  
 ‘ his own request, will often operate like a dose of gall administered in the jaundice, it will be extremely disagreeable  
 ‘ to the patient: it may produce a salutary effect upon his constitution; but, part of the medicine will lie uneasy upon the  
 ‘ stomach, and, ten to one, but he will some time or other discharge it in the face of his physician.’

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ART. V. *An Essay on the Writings and Genius of POPE.* 8°. Pr. 5s. M. Cooper.

OF those who affect to read the *Belles Lettres*, one half do not presume to judge for themselves, and at a moderate computation, two thirds of the other half, judge amiss; and yet they shall be all professed critics. He of the first species, conscious of his own defect, peruses a new performance with the same secrecy and circumspection that a pickpocket uses in making a conveyance of your handkerchief; and if questioned concerning the work, will deny his having seen it with all the prevarication of a veteran delinquent at the bar of the *Old Bailey*.  
 This



This reserve he maintains until he has extracted the opinion or decision of some oracle, in whose infallibility he confides. Then no man assumes a more dogmatical air, in distributing applause or denouncing censure.—Those of the other class are a kind of ferocious hussars, who skirmish on the skirts of dulness, and her phalanx. They are sudden, rash, impetuous, and desperate, and slash away at random without order, skill, pity, or remorse. They have a great deal of presumption, and some spirit, which, properly restrained and regulated by discipline, might qualify them to fight in the ranks of true criticism. The first are like your babblers in the chace, which, without having any sagacity of their own, can only serve to fill up the cry; the second sort resemble a breed of forward mongrils, not altogether devoid of noses, but totally destitute of breeding. The man of taste must expend his labours in reforming the judgment and enlightening the understanding of these pretenders, and other novices of sensibility, before they are qualified to maintain the character they assume. This charitable task of improvement, the learned, who enjoy their ease, ought to undertake for the benefit of mankind. This is the professed aim of us, who publish our monthly lucubrations in the *Critical Review*; and we cannot help looking upon the author of the *Essay* now before us, as one of our coadjutors in the laudable scheme we have projected.

His performance contains observations on the following pieces by *Pope*: *The Pastorals*, *Sacred Eclogues*, *Windfor Forest*, *Ode on St. Cecilia's Day*, *Choruses in the Tragedy of Brutus*, *the dying Christian to his Soul*, *Essay on Criticism*, *Rape of the Locke*, *Elegy to the memory of an unfortunate Lady*, *Prologue to Cato*, *Epilogue to Jane Shore*, *the Epistle of Sappho to Phaon*, and *of Eloisa to Abelard*. This first volume of a work that will probably comprehend a review of all *Pope's* poetical compositions, is divided into six sections, and is one of the few productions of this Gothic age, which we can with pleasure recommend to the public notice.—It breathes the spirit of true criticism, unbiassed by sordid prejudice or partiality.—It abounds in judicious remarks, delivered with an air of candor and liberality.—It contains a great number of curious and entertaining anecdotes of literature, and is fraught with a world of erudition, perhaps too

ostentatiously displayed. Yet while we thus do justice to the merits of the piece, we cannot say it is altogether free from some little improprieties both of diction and sentiment, which however may be easily forgiven in consideration of the solid instruction and entertainment it conveys.

We shall first mention a few inaccuracies in the language by which we should judge the author to be a North-briton; for, he uses the word *adduce*, a verb peculiar to the *Scotch* dialect, and several uncouth phrases, which do not seem to be of *English* growth; such as *attention irresistibly awoke*,—*development*, *untuneableness*, *musicalness*, *seeming originality*, *English language whose original*,—*arrived at a poem*, &c.—Let us next examine some of his opinions, in which we think he is singular or severe.—In his dedication to Dr. *Young*, he seems to undervalue the merit of versification, which we apprehend, has not yet been considered in a proper point of view.—It has been commonly compared to the colouring or the *chromatique part* of the *ars graphica*, which adds nothing to the invention, design, character, or expression of the performance; but is a sort of gaudy apparel, by means of which the artist fascinates the eyes of the spectator: hence this branch of the art is called *pictura subdola lena sororis*. Versification not only includes the colouring of poetry, but even the drawing that gives energy and warmth, and the attitude which bestows elegance upon the figure.—Let two writers, for example, produce the same image upon paper, in verse; the one shall be awkward, lifeless, and insipid, tho' exhibited in proper language and studied cadence; while the other shall strike the imagination with all the force of expression and all the fire of enthusiasm.—We cannot see any impropriety in an *English* swain's complaining of immoderate heat, which our author (pag. 4.) mentions as a blemish in *Pope's* pastorals; for, tho' it is not a constant subject of complaint in this climate, it is generally severely felt once in a season; and if the author of the *Essay* would try the experiment of keeping sheep for one whole summer on *Salisbury* Plain, he would find the passage in question a very natural exclamation. Neither is our country destitute of clustering grapes, to which he likewise takes exception; and as for pipes of reeds, there is scarce a cow-boy in the country who does not tune the  
rustic



rustic fistula.—Why should not a Christian poet thank *Ceres* for a plentiful harvest, as well as invoke the nymphs and muses who are adored in every modern sonnet? This practice, tho' perhaps a sort of impropriety, forms a kind of wild *prosopopeia*, which pleases the fancy, and conjures up an agreeable scene of ancient allegory.—The conceit of a tree bearing monarchs, which gives such offence to our critic, is, we own, a puerility; tho' not more childish than that of the flower inscribed with letters, which we find in *Virgil*. Does not both the one and the other come naturally from the mouth of a simple clown, who piques himself on his superior knowledge in those quaint conceits which generally captivate the village hind.—Is not the Essayist too severe in finding fault with these beautiful lines?

' See nature hastes her earliest wreaths to bring,  
' With all the incense of the breathing spring.

Can any image be more magnificent or enchanting?—Is not he on the other hand too easily pleased, in thinking the following verses equal to any description in *Virgil*?

' — Ille patris vires indutus et iram  
' Dira rubens graditur, per stragem et fracta potentum  
' Agmina, prona solo; prostratisque hostibus ultor  
' Insultat; ceu præla novo spumantia musto  
' Exercens, salit attritas calcator in uvas,  
' Congestamque struem subigit: cæde atra recenti  
' Crura madent, rorantque inspersæ sanguine vestes \*.'

Surely the simile of the wine-presser exhibits nothing great or terrible, or even animated. We are struck with the image of a warrior red with gore, from the association of ideas which it presents to the fancy, not from the meer colour of the blood. We see his countenance glowing with heroic ardour: we see him in all the attitudes of personal prowess: his sword striking fire from the casques of his enemies, and smoking with slaughter: his foes falling beneath his arm, while their life-blood streams along the ground. He drives the tide of battle before him, and bestrides the dying and the dead. None of these circumstances ennoble the appearance of the wine-presser, which, far from being great or dreadful, is in effect mean, disagreeable, and impure.—We wish we could subscribe to the

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praises

\* Præl. 7.

praises bestowed (in pag. 36.) on a poem entitled *Grongar-hill*, which, exclusive of indifferent painting and hobbling measure, contains a number of strained applications and distorted reflections, that to us look more like the nine worthies cut out of yew-trees in an alley of ever-greens, than the *statues of virtues and muses at the turns in a wilderness planted with taste*.—Nor are we enamoured of the specimen presented (in pag. 61.) of an ode on the use and abuse of poetry, in which we can perceive very little of the *fervidum ingenium*.

## ANTISTROPHE.

- ‘ Such was wise *Orpheus*’ moral song
- ‘ The lonely cliffs and caves among ;
- ‘ From hollow oak, or mountain-den,
- ‘ He drew the naked, gazing men,
- ‘ Or where in turf-built sheds, or rushy bowers,
- ‘ They shiver’d in cold wintry showers,
- ‘ Or sunk in heapy snows ;
- ‘ Then sudden, while his melting music stole
- ‘ With powerful magic o’er each softening soul,
- ‘ Society, and law, and sacred order rose.’

*He drew the naked, gazing men*, is not the most spirited line we have met with.—Would not the epithet of *beasts* have been more properly applied to such savages ? how could they be said to shiver in showers, while they were covered from the weather in *turf-built sheds* ? or how came they to hear the song of *Orpheus*, while they lay sunk in *heapy snows*, which by the bye is but a cold and comfortless expression ? Whether is this the use or abuse of poetry ?—In the preceding page *Virgil* is commended for the epithet *miseram*, which *Orpheus* is supposed to have joined to *Euridicen*, in his last moments ; but, with all submission to the critic, and even to the divine Mantuan, the dying bard had very little reason to use that expression, unless he had expected to appear before her in the Elysian-fields in that mangled condition, so as to shock her gentle shade. Dr. *Akenside*’s ode to the Earl of *Huntingdon*, which is celebrated (in pag. 69.) above any lyric performance of *Pope*, certainly denotes great genius and intimacy with the ancients. We there find the *ερεος* and the *ἀνιρεος*—shall we add the spirit and numbers of *Pindar* ? what harmony, what poetry, what spirit is in these lines !

‘ Can



- ‘ Can Cromwell’s arts, or Marlbro’s sword——
- ‘ —To hear the sweet *instruct’refs* tell
- ‘ —No *Hastings*; thou my words wilt own.——
- ‘ —And judges as he sees, and, as he judges, wills,  
    *Ec. Ec. Ec.*’

Then what dignify’d images! and what correct metaphors!

- ‘ And pour’d spontaneous numbers forth,
- ‘ And caught their ears with tales of ancient worth.’——

That is, *lugged his audience by the ears.*

- ‘ O fool! to think the man, whose ample mind
- ‘ Must grasp whatever yonder stars survey——’

This metaphor is not unlike that upon which *Bayes* piques himself in the *Rehearsal*——

*But all those clouds when by the eye of reason grasp’d——*

Both these images are more magnificent, tho’ not more natural, than that of a late poet, who represents the hunters as *seizing the mountains by their shaggy tops.*

In pag. 122. we are told that *Hogarth’s* picture of *Richard* the third, *impresses* terror and amazement. Surely the critic meant to say, it *denotes* terror and amazement. Are the powers of *Shakespear* and *Garrick* two such similar *phænomena*, as to justify a conjunction of their names?——Is not our critic a little tinctured with partiality in his distribution of the bays, which he seems to refuse to all the moderns, but *Thomson*, *Akenside*, *Young*, *Glover*, *Gray*, and the authors of some pieces in *Doddsley’s* *Miscellanies*? Is not his exclusive compliment to these, in some measure injurious to the rest, who have writ with reputation?——

Notwithstanding the demonstration of the *Rambler*, which is so convincing to our author, we think the sound is admirably adapted to the sense in these lines——

- ‘ Soft is the strain when *Zephyr* gently blows,
- ‘ And the smooth stream in smoother number flows.’

That there is not much volubility in the first of these, we own; but, surely he must have an undistinguishing ear who does not in the *soft strain*, &c. recognize the sound of *Zephyr* rustling among the leaves of the vernal grove; and as for the conso-

nants in the other line, they roughen the verse just enough to produce an agreeable murmur, without which the current would be altogether unperceived, and the Naiads *sleep within the sul-len pool.*

The efforts of a man labouring to raise a huge stone, is very well exemplified, in the heavy spondees of this line—

‘—*jax* strives some rock’s vast weight, &c.’

And besides the sluggishness of the feet, the sound of the words conveys the idea of *toiling*, *heaving*, and *crashing*—The Alexandrine, which gave umbrage to the critic of the *Rambler*, might have been lightened with a greater number of short syllables—But as it stands, it exhibits a fine, gay, fleeting picture; and the length of the line, implies the length of space through which *Camilla* passed with such velocity—

‘Flies o’er th’ unbending corn, and skims along the main.’

No person, we believe, will question the lightness, and airy ease of this image—

———*Veneres captando fugaces*———

And yet we find as many spondees as dactyls in the expression.

*Petronius* is, in our opinion, unjustly censured, (in pag. 175.) for the following metaphor: *Neque concepere aut edere partum mens potest, nisi ingenti flumine literarum inundata.* Here he is charged with having confounded animal conception and delivery with vegetable production. But, if we consider that equivocal generation was believed by the ancients, and that myriads of animals were supposed to be engendered in *Lower Egypt*, after it had been fructified by the inundation of the *Nile*, the impropriety will vanish, and the metaphor appear well conceived, and very happily brought forth.—There is something great, stupendous and venerable in the idea of the earth as the general parent producing all the animals to which it affords subsistence; and the image of a creature’s cleaving the solid soil and starting into existence, is extremely picturesque—We know not a more striking picture than the following, which we meet with in a celebrated modern poem\*.

‘Girt

• Art of preserving Health.



- ‘ Girt by the burning zone, not thus the south
- ‘ Her swarthy sons in either *Ind*’ maintains :
- ‘ Or thirsty *Lybia* ; from whose fervid loins
- ‘ The lion bursts, and every fiend that roams
- ‘ Th’ affrighted wilderness:—

We cannot agree with the author in thinking the word *Castella* proves that the work published in the name of *Petronius*, is modern and spurious ; for, we find it used by *Cæsar* in the signification of a *Chateau*, *cunctis oppidis, Castellisque desertis*.

We think the author of the essay mistaken, when he asserts, in page 180, that the sciences cannot exist but in a republic. This assertion favours too much of a wild spirit of *Democratic* enthusiasm, which some people have imbibed from the writings of the *Greeks*.—This, at first, is no more than an affectation of singularity and superior knowledge ; but it gradually grows into principle and habit, and gains ground every day, until it betrays its owner into all the absurdities of an over-heated imagination.—The sciences will always flourish where merit is encouraged ; and this is more generally the case under an absolute monarchy, than in a republic, for reasons so obvious, that they need not be repeated.—In page 321, the Essayist observes, That in *Homer* and *Virgil*, every image is the particular and unalienable property of the person who uses it ; it is suited to no other ; it is made for him or her alone. Tho’ this remark, conveyed in a sentence which no man can pronounce with safety to his teeth, is generally just, we will venture to point out a passage in the first of these admired authors, which does not bear this characteristic ; that while we give him due praise, we may not be hurried into superstitious adoration. In the fifth book of the *Iliad*, we find *Diomed* answering *Sthenelus* in terms that would have very well suited either *Achilles*, *Ajax*, *Hector*, or *Surpedon*.

- Τὸν δ’ ἄρ’ ἐπὶ δόρα ἰδὼν προσέφη κρατερὸς Διομήδης·  
 Μήτις φόβονδ’ ἀγόρευ’, ἐπεὶ εὐδὲ σε πεισέμεν οἶω·  
 Οὐ γάρ μοι γενναῖον ἀλυσκάζοντι μάχισθαι,  
 Οὐδὲ καταπύσσειν· ἔτι μοι μὲν ἔμπεδόν ἐστιν·  
 255 Ὀκνέω δ’ ἵππων ἐπιβαινέμεν· ἀλλὰ καὶ αὐτὼς  
 Ἀλῖον ἱμ’ αὐτῶν· τρεῖς μὲν ἔκ ἐξ Παλλὰς Ἀθήνη.

But him the valiant *Diomede*, frowning thus addressed,

- ‘ To flight, thy counsel never shall persuade.
- ‘ My soul averse to combat with a flying foe,
- ‘ And stranger still to fear—my strength is unimpair’d :
- ‘ I’ll not ascend the car—but, thus on foot
- ‘ Assault them ; for, *Minerva* will not suffer me to fear.’

We shall venture to say we could quote fifty instances of the same kind in the *Iliad* and *Odyssey*.

With respect to *Shakespeare*, though we revere the might of that creative genius, we are not so dazzled with his excellencies, but that we can perceive a number of imperfections scattered up and down his works. These his warmest admirers will not deny, and there are an hundred characters in his plays, that (if we may be allowed the expression) speak out of character. We shall mention a few of those glaring improprieties, even in his most distinguished personages. The famous soliloquy of *Hamlet* is introduced by the head and shoulders. He had some reason to revenge his father’s death upon his uncle, but he had none to take away his own life. Nor does it appear from any other part of the play that he had any such intention. On the contrary, when he had a fair opportunity of being put to death in *England*, he very wisely retorted the villainy of his conductors on their own heads.—We find *Othello*, in the midst of those jealous conceptions, which in a manner desolated his whole soul, breaking out into a puerile lamentation, in which he recapitulates a number of idle circumstances as the objects of his regret.

- ‘ Farewell the neighing steed, and the shrill trump,
- ‘ The spirit stirring drum, th’ ear-piercing fife,
- ‘ The royal banner, (*which by the bye he could not unfold in*  
‘ *the service of Venice*) and all quality,
- ‘ *Pride, pomp, and circumstance of glorious war !*
- ‘ And (*mark the prosopopeia*) oh, you mortal engines whose  
‘ rude throats
- ‘ Th’ immortal *Jove’s* (*he was a Christian too*) dread cl-  
‘ mours counterfeit,
- ‘ Farewell !’ —

Let us only ask the candid reader, Whether or not this speech or exclamation has not all the air of an affected rhapsody ; and if he does not think it would have been more properly assigned to *Iago*, when he attempted to dissuade the simple *Roderigo* from returning to *Venice* ?

*Mac-*



*Macbeth*, even after he has almost undertaken to murder his prince and benefactor, expresses a noble sentiment, which would have better become the virtuous *Macduff*.

‘ I dare do all that may become a man ;  
‘ Who dares do more, is none.’ —

In the perturbation of his thoughts which succeeded the aggravated murder he had committed, he launches out into conceited similes, which ill describe the horror of his mind.

———— ‘ the innocent sleep ;  
‘ Sleep that knits up the ravelled sleeve of care,  
‘ The death of each day’s life, fore labour’s bath,  
‘ Balm of hurt minds, great nature’s second course,  
‘ Chief nourisher in life’s feast.’ —

Are not these rather the quaint productions of an idle invention, than the broken accents and distracted images of horror and remorse ?

The epistles from *Flora* to *Pompey*, and from *Aristotle* to *Marius*, which the critic mentions as originals by the late lord *Hervey*, are no other than translations from *Fontenelle*.

After all these animadversions, we can see and enjoy the beauties of the performance.—In page 53, we meet with the following fine stanza of an ode on *St. Cecilia’s-day* written by Mr. *Dryden*, and set to music by *I. Baptista Dragh*, before he composed the other celebrated piece on the same subject.

‘ What passion cannot music raise and quell !  
‘ When *Jubal* struck the chorded shell,  
‘ His list’ning brethren stood around,  
‘ And wond’ring on their faces fell,  
‘ To worship that celestial sound :  
‘ Less than a god they thought there could not dwell,  
‘ Within the hollow of that shell,  
‘ That spoke so sweetly and so well.  
‘ What passion cannot music raise and quell !

We wonder the critics have never taken notice of the bad effect of the word *flambeau* in this line of *Alexander’s Feast*.

‘ ——— Seiz’d a flambeau with zeal to destroy,’

*Torch* is a word of some dignity and poetical import ; but  
*flambeau*

*flambeau* is something a-kin to *link*, and degrades the image almost to ridicule.

In page 63 there is the following curious anecdote of Lully.

‘ The mention of this pathetic air, reminds me of a story of  
‘ the celebrated Lully, who having been one day accused of ne-  
‘ ver setting any thing to music, but the languid verses of *Qui-*  
‘ *nault*, was immediately animated with the reproach, and, as it  
‘ were, seized with a kind of enthusiasm; he ran instantly to his  
‘ harpsichord, and striking a few cords, sung in recitative these  
‘ four lines in the *Iphigenia* of *Racine*, which are full of the  
‘ strongest imagery, and are therefore much more difficult to ex-  
‘ press in music, than verses of mere sentiment,

“ Un prêtre environné d’ une foule cruelle  
“ Portera sur ma fille une main criminelle,  
“ Dechirera son sein, et d’ un œil curieux,  
“ Dans son cœur palpitant consultera les dieux.”

‘ One of the company has often declared that they all thought  
‘ themselves present at this dreadful spectacle, and that the notes  
‘ with which *Lully* accompanied these words, erected the hair of  
‘ their heads with horror.

‘ The opinion of *Boileau* concerning music is remarkable; he  
‘ asserts, “ qu’ on ne peut jamais faire un bon opera; parceque  
“ la musique ne sauroit narrer; que les passions n’ y peuvent  
“ etre peintes dans toute l’ etendue qu’ elles demandent; que  
“ d’ ailleurs elle ne sauroit souvent mettre en chant les expres-  
“ sions vraiment sublimes et courageuses.”

In page 79 we are made acquainted with these circumstances of *Pope’s* life: ‘ Those who are fond of biographical anecdotes,  
‘ which are some of the most amusive and instructive parts of  
‘ history, will be perhaps pleased with the following particulars  
‘ in the life of *Pope*. He frequently declared, that the time of  
‘ his beginning to write verses, was so very early in his life,  
‘ that he could scarcely recal it to his memory. When he was  
‘ yet a child, his father, who had been a merchant in *London*,  
‘ and retired to *Binfield* with about twenty thousand pounds,  
‘ would frequently order him to make *English* verses. It  
‘ seems he was difficult to be pleased, \* and would make the  
‘ lad

\* See his Works, vol. 4. p. 18.



' had correct them again and again. When at last he ap-  
 ' proved them, he took great pleasure in perusing them, and  
 ' would say, "these are good rhymes." These early praises  
 ' of a tender and respected parent, co-operating with the na-  
 ' tural inclination of the son, may possibly be the causes that  
 ' fixed our young bard in a resolution of becoming eminent in  
 ' this art. He was taught to read very early by an aunt; and  
 ' of his own indefatigable industry learned to write, by copying  
 ' printed books, which he executed with great neatness and  
 ' exactness. When he was eight years old, he was put un-  
 ' der the direction of one *Taverner*, a priest, who taught him  
 ' the rudiments of the *Latin* and *Greek* tongues together.  
 ' About this time he accidentally met with *Ogilby's* transla-  
 ' tion of *Homer*, which, notwithstanding the deadness and  
 ' insipidity of the versification, arrested his attention by the  
 ' force of the story. The *Ovid* of *Sandys* fell next in his way;  
 ' and it is said, that the raptures these translations gave him  
 ' were so strong, that he spoke of them with pleasure to the  
 ' period of his life. About ten, being now at school at *Hide-*  
 ' *park-Corner*, whither he went from a popish seminary at  
 ' *Twisford*, near *Winchester*, he was carried sometimes to the  
 ' playhouse; and being struck, we may imagine, with thea-  
 ' trical representations, he turned the chief events into a kind  
 ' of play, made up of a number of speeches from *Ogilby's* tran-  
 ' slation, connected with verses of his own. He persuaded the  
 ' upper boys to act this piece, which, from its curiosity, one  
 ' would have been glad to have beheld. 'The master's gar-  
 ' dener represented the character of *Ajax*; and the actors were  
 ' dressed after the pictures of his favourite *Ogilby*, far the best  
 ' part of that book, as they were designed and engraved by  
 ' artists of note. At twelve, he retired with his father into  
 ' *Windsor-forest*; and it was there he first perused the wri-  
 ' tings of *Waller*, of *Spenser*, and of *Dryden*. The second is  
 ' said to have made a poet of *Cowley*; that *Ogilby* should give  
 ' our author his first poetic pleasures, is a remarkable cir-  
 ' cumstance. On the first sight of *Dryden* he abandoned  
 ' the rest, having now found an author, whose cast was ex-  
 ' actly congenial with his own. His works therefore he studi-  
 ' ed, with equal pleasure and attention: he placed them be-  
 ' fore

‘fore his eyes as a model ; of which more will be said in the  
 ‘course of these papers. He copied not only his harmonious  
 ‘versification, but the very turns of his periods. It was  
 ‘hence he was enabled to give to rhyme all the harmony of  
 ‘which it is capable\*.

‘About this time, that is about fifteen years old, he began  
 ‘to write his *Alcander*, an epic poem, of which he himself  
 ‘speaks with so much amiable frankness and ingenuity, in a  
 ‘passage restored to his excellent preface to his works. “I  
 “confess there was a time when I was in love with myself,  
 “and my first productions were the children of self-love up-  
 “on innocence. I had made an epic poem, and panegyrics  
 “on all the princes of *Europe*, and I thought myself the  
 “greatest genius that ever was. I cannot but regret these  
 “delightful visions of my childhood, which, like the fine co-  
 “lours we see when our eyes are shut, are vanished for  
 “ever.” *Atterbury* had perused this early piece, and, we may  
 ‘gather from one of his letters, advised him to burn it ; though  
 ‘he adds, “I would have interceded for the first page, and  
 “put it, with your leave, among my curiosities.”† I have  
 ‘been credibly informed, that some of the anonymous verses,  
 ‘quoted as examples of the *Art of Sinking in Poetry*, in the  
 ‘incomparable satire so called, were such as our poet remem-  
 ‘bered from his own *Alcander*. So sensible of its own errors  
 ‘and imperfections is a mind truly great.’

The third section is concluded with this judicious remark  
 and reflection, ‘I conclude these reflections with a remarkable  
 ‘fact. In no polished nation, after criticism has been much  
 ‘studied, and the rules of writing established, has any very  
 ‘extraordinary work ever appeared. This has visibly been  
 ‘the case, in *Greece*, in *Rome*, and in *France*, after *Aristotle*,  
 ‘*Horace*, and *Boileau*, had written their *Arts of Poetry*. In  
 ‘our own country, the rules of the drama, for instance, were  
 ‘never more completely understood than at present : yet what  
 ‘uninteresting, though faultless, tragedies, have we lately seen ?  
 ‘So much better is our judgment than our execution. How  
 ‘to account for the fact here mentioned, adequately and just-  
 ‘ly,

\* See Works, vol. 4. pag. 18.

† Nec placet ante annos vates puer : omnia iusto  
 Tempore proveniant. — — — — — Vidæ Poet. L. 1.



ly, would be attended with all those difficulties that await discussions relative to the productions of the human mind, and to the delicate and secret causes that influence them. Whether or no, the natural powers be not confined and debilitated by that timidity and caution which is occasioned by a regard to the dictates of art: or whether, that philosophical, that geometrical, and systematical spirit so much in vogue, which has spread itself from the sciences even into polite literature, by consulting only reason, has not diminished and destroyed sentiment; and made our poets write from and to the head rather than the heart: or whether, lastly, when just models, from which the rules have necessarily been drawn, have once appeared, succeeding writers, by ambitiously endeavouring to surpass those just models, and to be original and new, do not become distorted and unnatural, in their thoughts and diction.'

The last quotation we shall insert is the following pleasant adventure.—'The *Greeks* waged war upon the duke of *Benvento*, and made him very uneasy. *Theobald*, marquis of *Spoletto*, his ally, marching to his assistance, and having taken some prisoners, ordered them to be castrated, and in that condition, sent them back to the *Greek* general, with orders to tell him, that he had done it to oblige the emperor, whom he knew to be a lover of eunuchs; and that he would endeavour to send him, in a short time, a much greater number of them. The marquis was preparing to be as good as his word, when one day a woman, whose husband had been taken prisoner, came all in tears to the camp, and begged to speak to *Theobald*. The marquis having asked her the cause of her grief, my Lord, says she, I wonder that such a valiant hero as you should trifle away your time in warring with women, when men are unable to resist you. *Theobald* replied, that, since the days of the *Amazons*, he had never heard that war had been made upon women. My Lord, answered the *Greek* woman, can a crueller be made upon us, than to deprive our husbands of what gives us health, pleasure, and children? When you make eunuchs of them, it is mutilating us, not them: you have lately taken away our cattle and goods, without any complaint from me:

‘ me : but this being an irreparable loss to several of my neighbours, I could not avoid imploring the compassion of the conqueror. The whole army was so pleased with this woman’s ingenuous declaration, that they restored her husband to her, and all they had taken from her. As she was going away, *Theobald* asked her, what she would be willing should be done to her husband, if he was found in arms again. He has eyes, said she, a nose, hands, and feet : these are his own, which you may take from him if he deserves it ; but leave him, if you please, what belongs to me.’ \*

On the whole, we pronounce the *Essay on the Writings and Genius of Pope*, a work of taste and learning, animated with many strokes of manly criticism, replete with knowledge, and diversified with a number of amusing incidents and observations.

\* *Bibliothèque Universelle*, Tom. 11. p. 10.

ART. VI. *An easy Introduction to the study of the Holy Scriptures, consisting of fifty-two select sacred histories. By Mr. JOHN HUBNER, Rector of the Free-school at Hamburgh. Together with meditations, in verse. Translated into French and English, by Mr. AUBARET, and Mr. D. BELLAMY. Pr. 2s. 6d. Bizet.*

AS we apprehend this work to have been done with a very good design, viz. to explain and illustrate the Holy Scriptures, we shall give the reader a specimen of it in the two first chapters, which will sufficiently enable him to determine the merit of the whole.

*Of the Creation of the World. Gen. chap. i.*

‘ In the beginning God created the heavens and the earth.  
 ‘ And the earth was without form, and void ; and darkness was  
 ‘ upon the face of the deep. And the spirit of God moved up-  
 ‘ on the face of the waters. God employed six days in the  
 ‘ whole work of the creation. On the first day he created the  
 ‘ light : On the second, the expanse of the heavens, or the firmament : On the third day, the earth, and every plant there-  
 ‘ in : On the fourth day, the sun, moon, and stars. On the  
 ‘ fifth



' fifth day, the fish and fowl: On the sixth, all animals and  
' man. And God saw every thing that he had made, and be-  
' hold! all were very good. After which, God rested on the  
' seventh day from all the works that he had made.'

*The same paraphras'd in easy verse.*

' When I survey all nature	' That, at a word, the sun and
' round,	' moon
' The earth, the seas, the	' Did in full lustre shine;
' skies;	' I strait conclude, the artful
' And find that all these beau-	' hand
' teous forms	' That form'd them was
' From nothing did arise;	' divine.'

*Of the formation of man. Gen. chap. i. and ii.*

' God having thus far accomplished the works of his crea-  
' tion, said: let us make man after our image, according to our  
' likeness. He created them male and female. God gave to  
' man the name of *Adam*; but the woman was named *Eve* by  
' her husband. First, God created man of the dust of the  
' ground, and breath'd into his nostrils the breath of life, and  
' he became a living soul. After that *Adam* had been thus  
' form'd, God said, it is not fitting that man should be alone;  
' I will make a help-meet for him, like unto himself. And  
' having caused a deep sleep to fall upon *Adam*, he slept. And  
' God took one of his ribs, and closed up the flesh where the  
' rib lay. And the eternal God made woman out of the rib  
' which he had taken from *Adam*, and brought her to him.  
' Then *Adam* said; this woman is bone of my bone, and flesh  
' of my flesh. After which God instituted the holy state of  
' matrimony, and blessed this first pair; saying unto them, in-  
' crease and multiply, and replenish the earth, and subdue it;  
' and have dominion over the fish of the sea, and over the  
' birds of the air, and over every living creature that moveth on  
' the face of the earth.'

*The same paraphras'd in easy verse.*

' If man, the master-piece of	' Is it not strange such worth-
' heav'n,	' less things
' Was form'd of mould'ring	' Should self-sufficient be?--
' clay;	' Pride, of all vices, foolish
' If, since his fall, his sinful race	' man?
' All gradually decay;	' Was never made for thee.'

Nº. III.

R

We

We have no considerable objections to the manner in which this work is perform'd; but are of opinion, that children, or the lower class of people, for whom it seems principally design'd, might as well be taught to read the Scriptures themselves; where, we imagine, the histories are told with as much plainness and perspicuity, and at the same time with much more elegance and sublimity than these gentlemen, however learned and ingenious they may be, can possibly pretend to.

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ART. VII. *Aphorismata Medica: Quibus tam bona quam mala valetudo mulierum, præcipuè utero gerentium à conceptu usque ad puerperium, depingitur. Et ad levandos earum morbos, quid sit faciendum quid fugiendum præscribitur. Accesserunt morbos dignoscendi methodus certissima unde curationes efficacissimæ colliguntur. Et consilium apprimè necessarium in dubiâ præsertim re, quo tuto semper sanguis mittatur. Auctore Richardo Manningham, equite, M. D. R. S. S. et Col. Reg. Med. Lond. small 8vo. Pr. 3s. Robinson.*

SIR Richard in his preface complains, and perhaps with too good reason, of the great number of persons who practise midwifery without being properly qualified for it; and says, he has compiled these aphorisms, most of which are borrowed from the best authors, and the truth of them confirmed by his own experience of thirty years, chiefly for the use of young physicians who apply themselves to that art.

He begins his book with a concise description of the uterus and vagina, the secundines, and funis umbilicalis. But amongst the membranes composing the secundines he reckons the allantois, which together with the urachus has been given up for some time in the human subject by anatomists. However, he does not mention this upon his own authority, but quotes Ridley. *Obs. Med. Pract. et Physiol. Lond. 1703. 8vo.*

To this he subjoins a few practical aphorisms *de secundinis*.

He proceeds next to describe the pelvis, the method of touching, and how to distinguish between the true and false pains, for which he lays down certain, and very rational rules, well worth observing.

After



After this he gives an account of the menses and conception, to which he has annexed a number of very useful practical aphorisms.

These are followed by a few reflections on barrenness occasioned by lacerations, contusions, inflammations, &c. of the womb from unskilful treatment in time of labour, together with some observations and aphorisms on the subject of moles or false conceptions.

He comes next to treat of miscarriages and the diseases of pregnant women, upon which subjects he produces a great number of practical aphorisms, which deserve to be carefully perused by practitioners in the art of midwifery.

He is a great deal more concise upon natural labours, as indeed the subject does not require so copious an explanation.

The next subject he treats of concerns difficult labours, which he has handled more at large than any of the others, as being the most important of all, and the knowledge of it the most necessary to young practitioners.

He proceeds next to the management of women in child-bed, and the diseases they are subject to, consequent upon delivery, in order to which he lays down several very good rules and aphorisms.

After this he gives a few aphorisms on the prolapsus uteri, and concludes his subject, as far as relates to midwifery with some upon the schirrus and cancer of the uterus.

To these aphorisms relating to the obstetric art, Sir *Richard* has annexed some very useful observations concerning *the most certain method of investigating diseases, whereby they may be cured in the most effectual manner; the diagnostic signs; the symptoms of diseases;* and concludes with this caution concerning bleeding: That when it is doubtful whether this evacuation is the most likely to do good or harm, it would be right that, while the blood issues from the vein, the physician kept his fingers upon the pulse, and as that grows stronger and fuller, or becomes languid and sunk, to continue the discharge accordingly, or instantly to put a stop to it. Upon this occasion our author indulges in some theoretical refinements, the absurdities of which are as well secured from detection as irregular language and the most heinous trespasses against grammar can

make them. However severe this reflection may be thought, we imagine this one sentence is sufficient to justify it.

‘Quandocunque sanguinem mitti jusseris, in *rebus præsertim dubiis*, digito ægrotantis venæ continuò ab incisâ venâ admoto observandum fortiores an languidiores, *effluente sanguine*, fiant ictus, idque ex solâ unciâ permissâ observatione sedulâ dignoscatur; si *fortiores* fiunt ictus, tutò potes pergere; si *minùs*, vel si languidiores fiunt, incommodis afficietur maximis ægrotans, nisi statim desinatur: nam, cùm cor detractò sanguine debilitatum ad *momentum* sanguinis sustentandum minùs sufficiat, residui sanguinis *lentor* augebitur, et *secretiones* impediuntur, quæ sanguinis *quantitati* incrementum, *qualitati* vitium, cum omninò aliud desideretur, scilicèt, ut *diminutâ* quantitate emendeur *qualitas*, non finè summo ægrotantis damno ferent.’

But we need not go very deep into this author for instances of bad *Latin*. In the very title page you meet with *utero gerentium* instead of *in utero gestantium*. ‘I o produce a few specimens of his incorrect *Latinity*, some of which would seem chargeable upon the printer, only that they do not appear amongst the *errata*, he says, ‘*ut eam* (scil. bonam valetudinem) *tanquam fundamento cætera nitantur gaudia*.—*Illud vero certo certius*.—*Quod si quibus summa sit ipsius operi solertia, non erit iisdem continuo artis medicæ scientia*.—*Hujusmodi autem præscriptum, nec iniquum et necessarium, &c.*—*Est autem ipsius uteri in virginibus substantia densa et soilda, innumeris vasculorum fibrosoꝝ numero compacta, &c.*—*Cum dubitum sit an mulier conceperit necne, &c.*—*Mulieres quæ justis temporibus menstruant.*’ Our author is abundantly luxuriant in this kind of *flowers*. But it is pity he should have taken so much pains to write bad *Latin*, while those for whose benefit he has professedly submitted to all this toil and labour, could just as easily have understood his aphorisms in plain *English*, as if he had *swaddled them up* in *Ciceronian* or *Cæsarean Latin*. Besides, this unnecessary labour is still the less excusable, that we do not recollect above one sentence throughout the whole performance, which could justly give offence to the most virtuous and delicate lady in *Britain*. *Si noscat mulier se genituram suscepisse, tunc ne virum adeat, sed quiescat.*

Before



Before we take leave of this author, we cannot help pointing out to the curious reader, whether obstetrick or not, the following remarkable aphorisms.

‘*Mulieres quorum mariti manibus et humeris amplioribus sunt, tales sæpenumero infantes pariunt.*

‘*Usitatus sanè uteri gerendi computus, eum terminum servat, quem Christum salvatorem nostrum hominum perfectissimum in utero matris suæ emensum credimus: nempe à die annuntiationis angelicæ, mense martio, ad nativitatis illum beatum diem, quem Decembri mense festum celebramus. Atque hanc Norman matronæ prudentiores calculos suos subducentes, dum singulis mensibus, solitum menstrui fluxus diem in fastos referunt, spe rarò excidunt: verum, transactis decem lunæ curriculis; eodem die, quo, absque prægnatione foret, menstrua iis profluerent, partum experiuntur, ventrisque fructum colligunt.*

To conclude this article, we must take the liberty to observe, that our author in his treatise upon the diagnosticks of diseases, subjoined to these aphorisms, makes a false step at his first setting out. For while he says, ‘It is universally agreed (though perhaps it is the first time it ever was said) that physic ought to begin where natural philosophy ends,’ he does not consider that physic is no other than a branch of *natural philosophy*. It is easy to trace this mistake to its source: and perhaps our author was drawn into a wrong bias from his recollecting a modern apophthegm which has been more celebrated for its quaint sound than perhaps for its solidity; that WHERE MYSTERY BEGINS RELIGION ENDS. But, *quandoque bonus dormitat Homerus*: And if it was not that the understanding will sometimes take its nap, our learned author could not have forgot, that the study of *the animal œconomy* extends itself to more powers belonging to the animal body than the mere secretions. But that the natural philosopher, and the physician, may be enabled to judge whether we treat our author fairly or not, we shall give them his own words:

‘*Medicinam ibi debere initium capere, ubi philosophia naturalis finem habet, omnes uno ore, consentiunt; neque enim dubitari potest quin medicum in physicis solertem esse omninò oporteat: œconomia autem animalis, quam vocant, nempe*

‘lex illa naturæ quâ variæ fiunt animantium *secretiones*, pars  
 ‘est ea *philosophiæ* hujus, quæ ad artem medicam promoven-  
 ‘dam plurimum semper contulit.’

ART. VIII. *Hyrops, Disputatio Medica.* 12°. Pr. 2 s. Baldwin.

WE cannot but applaud the foresight and philanthropy of those authors who, conscious of the importance of their own works, as well as of the perishable nature of every living language, transmit their labours in a tongue that will never alter or decay while learning shall remain, and thus perpetuate their productions for the benefit of posterity. The piece before us is one of those *mummified* compositions; and indeed it resembles a modern mummy in another respect: for, tho’ it wears the garb of an old *Ægyptian*, the stuff is of a very late manufacture, and the taste and flavour very different from those of a genuine antique.

The author tells us, in his dedication to Dr. *Nicholls*, that among other motives, he was induced to write upon the dropsey, because that disease seems to arise from a very manifest origin; and the effects of medicines are more conspicuous in this, than in any other distemper. These may be reasons of convenience with him who instructs, but they are indifferent with regard to us who are to be instructed: for, we want to be informed of things that are difficult and obscure; not of those which are plain and evident. Such, we must own, is the Doctor’s account of the dropsey; and every student who is acquainted with his profound learning and diligent enquiries, will, from the perusal of this performance be apt to conclude, that there is nothing new to be said upon this subject.—The dissertation appears in the form of a dialogue, between *Harvæus*, *Hamæus*, and *Entius*; and so laudably devoted is Dr. *Laurence* to the memory of his great predecessor in anatomy and medicine, that over and above the discoveries which were actually made by that venerable genius, he says, nobody but such as envy his reputation will deny that he might have been also acquainted with those things which have been discovered since his death—‘*Id quidem Harvæi in-*  
 ‘*genio damus, qui sicut suis temporibus inaudita atque nova pro-*  
 ‘*tulit,*



‘tulit, ita multa hoc quidem sæculo in publicum primum prolata  
 ‘animo secum agere potuisse nemo certe negaverit nisi si quis  
 ‘Harvæo etiam mortuo invideat.’—Accordingly he is represented as giving an accurate account of the *lymphatics*, the *receptaculum chyli*, and *ductus thoracicus*. The learned doctor seeing he was in this strain, might have spun out his compliment to an almost indeterminate length, and declared that *Harvey* knew every thing that ever will be discovered in physiology; so that, in process of time, his works may be valued like the Pentateuch, as the consummation of all arts and sciences. In that case the precepts and institutes of Dr. *Nicholls*, flowing like a *perennial fount of health*, from whence our author quaffed his medical knowledge, would be lost, and as little regarded as the discharge of the wren that urined in the ocean, tho’ it might possibly bubble up to the surface like a *miliary eruption*.

This dissertation treats of the dropy, as it appears in the *anasarca*, the *ascites*, and the *tympanites*; but contains no new observation on the *diagnostics*, *prognostics*, or *therapeutics* of either; except that *opium* may be given with good effect, in some cases of inflamed *viscera*, (pag. 112.) and that in certain constitutions the milder cathartics will operate where the very strongest have no purgative effect, (pag. 116.) We are likewise given to understand that the external air insinuating itself into the cavity of the abdomen, will putrify, and occasion a *sphacelus* of the viscera, (pag. 123.) We should be glad to know how the external air differs from that which helps to produce the *tympanites*, without having such a putrid effect; or from that which, we apprehend, is in the abdomen of every healthy person.

There are some useful observations on the dead bodies of people, who had laboured under different species of the dropy; and these we take to be the most valuable parts of the treatise. The diction is perplexed, embarrassed, and in some places hardly clear of *Priscian’s* *pate*, notwithstanding the corrections in the *errata*; for example, in the very passage we have quoted with respect to *Harvey*, the reader will perceive that the pronoun *hunc* or *se* is wanting after the word *agere*, as the accusative before the infinitive *potuisse*.—The sense is not always extremely perspicuous, and the periods so long-winded, that we frequently find one sentence taking up part of three pages.

We shall insert one of these as a specimen of the language, precision and philosophy of the author.— ‘*Et quoniam reverà in motibus hisce vitalibus peragendis rerum præsentium rationem quandam naturam habere experientiâ sit compertum, cum et fibrarum tonum, et arteriarum motus, et ipsorum sensuum vim et intensiorem multum variare, et quasi fini cuidam proposito aptari in morbis videamus; quod (ut alia omittam) in principio, statu, declinatione febrium, cuique animadvertenti satis patet; haud verisimile quidem prudenti rerum æstimatori videbitur, rebus tam variis et improvvisis generali quâcunque lege mechanicâ aptè a naturâ posse provideri: sed principium quoddam prudens hisce omnibus præesse, quod res præsentis recte æstimet, futuras prævideat, omnibus consulat.*’——He that can knit up this ravelled sleeve of care with a parenthesis like a button-hole in the middle, so as that it shall no longer entangle the reader’s imagination, and explain this mysterious principle or *τί θεῖον* that rules the dæmon of disease——*Erit mihi magnus Apollo.*

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ART. IX. LETTERS on Mr. HUME’s *History of Great Britain.* 8vo. Pr. 3s. 6d. sew’d. Kincaid.

**M**R. Hume’s history of *Great Britain*, which ever since its publication hath been the subject of much private criticism, is here submitted to public censure by a few very just though severe animadversions on some particular parts of it. The ingenious author of these letters seems principally to have confined his remarks to a defence of the Reformation, which Mr. Hume had thought fit to attack in two or three passages quoted by our letter-writer, wherein there is (he observes) a peculiar and extravagant train of thought which those will not be surpris’d at who are acquainted with some other writings of this extraordinary author.

“The first reformers (says Mr. Hume, p. 8. of his history) who made such furious and successful attacks on the Romish superstition, and shook it to its lowest foundations, may safely be pronounced to have been universally inflamed with the highest enthusiasm. These two species of religion, the superstitious and fanatical, stand in diametrical opposition to each



“ each other ; and a large portion of the latter must necessari-  
“ ly fall to his share, who is so courageous as to controul au-  
“ thority, and so assuming as to obtrude his own innovations  
“ upon the world. Hence that rage of dispute, which every  
“ where seized the new religionists ; that disdain of ecclesiasti-  
“ cal subjection ; that contempt of ceremonies, and of all the  
“ exterior pomp and splendor of worship. And hence too  
“ that inflexible intrepidity with which they braved dangers,  
“ torments, and even death itself ; while they preached the  
“ doctrine of peace, and carried the tumults of war through  
“ every part of *Christendom*.”

In answer to these assertions, our letter writer very judiciously observes, ‘ that the distinction establish’d by Mr. *Hume* be-  
‘ twixt the genius of the Roman-catholic, and that of the  
‘ Protestant religion, is a leading idea, which runs through all  
‘ his speculations ; or rather, it is the idea upon which they  
‘ are all founded. Superstition, we are told, is the charac-  
‘ teristic of the former, and fanaticism or enthusiasm of the  
‘ latter. In his account also, “ these two species of religion,  
“ the superstitious and fanatical, stand in diametrical opposi-  
“ tion to each other.”

‘ Our author here states a diametrical opposition betwixt  
‘ superstition and fanaticism ; for what purpose, he best knows ;  
‘ but with what reason, let us now inquire. These two  
‘ species of religion (to use his style) are evidently distinct  
‘ the one from the other : but they do not appear to me to  
‘ be “ diametrically opposite.” I can perceive no absurdity in  
‘ supposing, that one may embrace the tenets, and practise  
‘ the rites of superstition, who notwithstanding may be possessed  
‘ of no inconsiderable portion of the fanatical spirit. Nay, I  
‘ can easily imagine a plan of religion, which, in some of its  
‘ doctrines and institutions, may be extremely favourable to  
‘ superstition ; in others again, to fanaticism. What is  
‘ still more, I do not see why this latter may not prompt one,  
‘ in many instances, to a compliance with the dictates of the  
‘ former : so that instead of enmity and diametrical opposi-  
‘ tion, they may very often afford mutual assistance to each  
‘ other. All this I can easily suppose ; and account it no dif-  
‘ ficult matter to explain. But, instead of entering into ab-  
‘ stract

‘abstract reasoning, give me leave to confirm what I have now  
 ‘said by a palpable proof, with which we are furnished by  
 ‘the present subject. For is it not true in fact, that this  
 ‘same superstitious Roman-catholic church is not a little ce-  
 ‘lebrated for its fanaticism?—that in various ways, it has  
 ‘given encouragement and support to this principle, and its  
 ‘operations?—and that some of its most superstitious bigots  
 ‘have been justly ranked in the number of the most illustri-  
 ‘ous fanatics?’

‘The charge, you see, is laid against the Protestant reli-  
 ‘gion, against the first reformers, and against all the Protestant  
 ‘churches; some of which, however, are treated with a less  
 ‘degree of reproach and insult. Now, if this charge were  
 ‘well founded, we might, no doubt, expect to meet with  
 ‘strong discoveries of fanaticism in the general tendency of the  
 ‘reformation; in the leading principles, by which it was con-  
 ‘ducted, and upon which it was supported; in the religious  
 ‘scheme which it introduced; in the characters and conduct  
 ‘of those who were most distinguished by their zeal for its  
 ‘interests; and in the writings and tenets of its avowed  
 ‘friends, in every age. These, as I conceive, are the chief  
 ‘topics, from which the proof, if proof were to be had, should  
 ‘be deduced: and according to the same plan may one pro-  
 ‘ceed in the refutation of the charge that is now before us.’

The letter-writer then proceeds to make some very pertinent remarks on the genius and spirit of the Protestant Religion, the general tendency of the Reformation, and the principles on which it was established, and which all contribute to prove the falsity and folly of Mr. *Hume's* charge of enthusiasm and fanaticism, because as he observes at the conclusion of his second letter, ‘The true genius of the Protestant re-  
 ‘ligion is as much to be distinguished from that wretched  
 ‘principle and spirit, as knowledge from ignorance, truth from  
 ‘error, wisdom from wild extravagance, and as what is great,  
 ‘and good, and worthy, is to be distinguished from what is  
 ‘mean, hurtful, and contemptible.’

In the fourth letter. Our author, who seems well acquainted with church-history, gives us a succinct and agreeable detail of the progress of the Reformation, with the characters  
 of



of the principal persons concern'd in it: his account of *Luther's* defence of himself and his doctrines, before the assembly at *Worms*, is curious and entertaining:

‘ Towards the beginning of the next year (says he) *Ann.*  
‘ 1519, the diet of the empire was assembled at *Worms*; and  
‘ *Luther* had a summons to attend it, together with a safe  
‘ conduct from the emperor *Charles V.* that he might there  
‘ give an account of the doctrines which he taught. He obey-  
‘ ed the summons, and appeared before that grand assembly.  
‘ Being asked, If he was the author of those books which bore  
‘ his name, whose titles were then read to him? and, Whe-  
‘ ther he adhered to the tenets which were to be found  
‘ there, or would retract any of them? he made answer to  
‘ the first question, That he acknowledged these books to be  
‘ of his composition; and with regard to the second, as it was  
‘ a point of great importance, he asked a little time to deli-  
‘ berate on the return he should make. He was allowed till  
‘ next day; when the questions being repeated, in the intro-  
‘ duction of his answer, he made an apology for his not hav-  
‘ ing addressed himself the day before to that august assembly  
‘ in the most proper terms, and for his having failed in not  
‘ giving every one the titles of honour which appertained to  
‘ him. As to his writings, he said they were of three  
‘ sorts; the first of which concerned the doctrines of faith and  
‘ piety; the second impugned the tenets and practices of the  
‘ court of *Rome*; and the third consisted of replies to his ad-  
‘ versaries. In relation to the doctrines, he said, That as  
‘ he was fully persuaded of their truth, he would neither act  
‘ as a Christian, nor even as an honest man, if he renounced  
‘ them, or professed to renounce them. He appealed to them-  
‘ selves, whether there was not too good reason for his writings  
‘ of the second sort, since all Christian states, particularly  
‘ those of *Germany*, had been pillaged with impunity, and  
‘ groaned under a heavy yoke; adding withal, that a re-  
‘ tractation of his sentiments on this head, might tend to the  
‘ strengthening that tyranny which had been so long exer-  
‘ cised. As to the third class, he acknowledged, that he had  
‘ wrote some of those pieces with too much heat and passion;  
‘ and told them further, that as he could not lay claim to an  
‘ exemp-

' exemption from faults, so he would not defend them; but that  
 ' he adhered to his general doctrines as Christian truths, and was  
 ' ready to explain the grounds of his persuasion to every one that  
 ' asked him; declaring at the same time, that if any person should  
 ' convince him of error by the holy scripture, he would himself  
 ' throw his books into the flames. He concluded with a plain  
 ' and honest address to the emperor and princes, concerning  
 ' the importance of religious truth, and the great guilt and  
 ' danger of despising or rejecting it.——A little after, the  
 ' emperor put the question to him, and required him to declare  
 ' at once, whether he was resolved to defend his writings?  
 ' His answer was, That he could not retract what he had  
 ' wrote or taught, till his adversaries, either by reason or scrip-  
 ' ture, should prove it to be erroneous. He was next called  
 ' to a private meeting of some ecclesiastical and secular princes;  
 ' where it was proposed and urged, that he should refer himself  
 ' to the judgment of a council which was soon to be assembled.  
 ' To this proposal he consented, upon two conditions; one  
 ' of which was, that the judgment should be formed on the  
 ' testimony of holy writ. But the emperor was resolved on  
 ' severe measures, without violating, however, the safe con-  
 ' duct that he had given; to which violation there were not  
 ' wanting some who endeavoured to incite him, and who  
 ' talked of the decree of the council of *Constance*, about an  
 ' hundred years before, which determined, that faith was not  
 ' to be kept with heretics. The elector *Palatine* vigorously  
 ' opposed the the infamous counsel; and the emperor himself  
 ' refused to comply, saying very honourably, as Mr. *Lenfant*  
 ' informs us, "that he did not chuse to blush with his pre-  
 ' decessor *Sigismund*;" meaning the prince who had allowed  
 ' his safe conduct to *John Huss* to be basely violated, and who  
 ' could not restrain himself from blushing in a public meeting  
 ' of the council, when he was reminded of it by that much-  
 ' injured, eminent man.'

Mr. *Hume* having asserted, that the Protestants *whilst they*  
*preached the doctrine of peace carried the tumults of war through*  
*every part of Christendom.* Our author endeavours in his se-  
 venth letter to prove, that this formidable charge was ill-  
 grounded, and that this *Mahometan* principle of propagating  
 religion



religion by force of arms did not prevail amongst them ; as the destructive wars waged after the Reformation could not with any degree of justice be attributed to *them*, but to other causes which he points out to the reader ; and concludes his observations on this head by remarking, " that the doctrines " of peace," and " the tumults of war," form a pretty antithesis enough ; but unhappily the assertion in that paragraph ' is not at all consistent with historical truth.'

Our author's eighth letter is employed in exposing Mr. *Hume's* inconsistency with himself in regard to what he had advanced concerning the rise of the civil wars, and the original grounds of difference between king *Charles* and his parliaments. The ninth and last letter is full of good and religious sentiments, which, however just, yet as foreign to the subject matter, we cannot help wishing had been reserved for another place.

The work upon the whole we would venture to recommend to our readers as capable of affording him some pleasure in the perusal, as it seems to be written by a man of piety and virtue, and a zealous friend to the Protestant religion. We could wish to see the rest of Mr. *Hume's* performances as impartially canvassed and as fairly refuted as those parts which have fallen under the inspection of the author of these letters.

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ART. X. *The affecting Story of Lionel and Arabella, who, by a most unhappy accident, first discover'd the island of Madeira, and perish'd there. To which is added, the dangerous voyage of Juan Gonfalso Zarco, a Portuguese commander, who compleated the discovery of that island. Translated, and abridg'd, from the Portuguese original. With an appendix, containing, an account of the present state of Madeira ; in a very entertaing letter to a friend. 8vo. Pr. 1 s. 6 d. Griffiths.*

**L**ionel Machin being in love with a lady of the name of *D'Arcy*, ran away with her and embarked on board a ship for *Spain*; but missing their course in bad weather, they were driven on the island of *Madeira*, which was never before

fore discovered; here the lady died and was buried. *Hackluyt*, *Purchas*, &c. relate this story in eight or nine lines, and inform us, that, *Machin's* vessel, together with the boat being forced out of port by a storm, he and his companions formed a sort of bark-log, in which they trusted themselves to the mercy of the ocean, and were driven on the *African* coast. Here they were taken up by the *Moors*, who, from their boldness esteeming them something more than human, sent them, by way of present, to the king of *Castile*: our author on the contrary tells us, they had recourse to the ship's boat, and spent their remaining lives in slavery. As for the voyage of *Gonsalvo*, there does not appear to have been any danger in it. In the extracts from *Ovington's* voyage to *Surat*, tacked to this piece, by way of appendix, there is some entertainment. As instances of our author's taste for curiosity and the strength of his judgment accept the following quotations.

' In these currents the labouring women stand the whole  
' day to wash linnen, which they perform by beating it against  
' the stones at the bottom, and afterwards laying it out to  
' dry and whiten upon the adjacent rocks. These women,  
' and indeed all the common people, are excessively fond of  
' snuff, which, on account of its scarcity and value, will pur-  
' chase almost any favour from them; and if any difference  
' arises in paying them for their labour, it is always in the  
' power of a little snuff to adjust it.

' The people belonging to the vineyards exert great skill and  
' application in the management of their vines, and this seems  
' to be the principal subject of emulation among the natives.  
' They fasten a number of them together to poles about five  
' feet high, sustained within squares, made of reed or cane,  
' and raised a little above the surface of the earth, which, as  
' they stand connected in long rows, form an agreeable kind of  
' lattice-work.'

Is there not something new, uncommon, and picturesque in the lower sort of women beating linnen and taking snuff; as well as in the sight of vines planted in rows?

' My long residence among this people has by degrees re-  
' conciled me to their manner of diet, which at first was dis-  
' gustful to me. Permit me to give you a bill of fare, as I  
' found



‘ found it in Lent. It is so novel and curious, that you will  
‘ be apt perhaps to condemn the reluctance of my appetite.

‘ Our breakfast consisted of dried figs, preserved pears,  
‘ oranges, and other fruits in their original state. For dinner  
‘ we were served with rock-fish baccalaio or *Newfoundland* cod,  
‘ and with various other kinds of fish taken daily upon their  
‘ own coasts, and dressed with oil and vinegar, or fallads shred  
‘ fine, and boiled eggs.’

Is it not a little surprising, or to use this writer’s own words,  
*novel and curious*, that people should breakfast on *dried fruit*  
*in Lent, or feed upon dried fish, eggs, oil, and vinegar?*

But a truce with criticism, sportsmen never waste shot upon  
crows. We shall dismiss this article with remarking, that  
*Lionel and Arabella*, who make such a figure in the title page,  
take up the least part of the book, which is nothing more than  
a catch-penny; and when the reader has perused both the voy-  
ages he will find himself little the wiser, unless you admit as an  
increase of knowledge his being told, that in *Madeira* there  
are hills and dales, green fields, craggy rocks, and running  
waters.

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ART. XI. *A Dissertation on HORSES; wherein it is demon-  
strated, by matters of fact, as well as from the principles of  
philosophy, that innate qualities do not exist, and that the ex-  
cellence of this animal is altogether mechanical, and not in the  
blood.* By WILLIAM OSMER. 8vo. Pr. 1s. 6d. Waller.

THE author of this treatise, Mr. *William Osmer*, sets  
out with merrily observing, that Messieurs *Heber, Pond,*  
or *Cheney*, were not the first recorders of the parentage, birth,  
and feats of race-horses; for *Homer* himself, of whom he talks  
very jocosely, has transmitted to us the pedigrees and perform-  
ances of the most esteemed horses of his days; from which  
to the present time, it has been received as a maxim among  
jockeys, that horses have merit, in proportion to that which  
their sires or dams have been remarked to possess. This is  
an assertion which he endeavours to invalidate, by proving  
that the strength and swiftness of a horse depend upon the  
exactness

exactness of his make; and that where this perfection is absent, these favourite attributes are also wanting. But this argument is disproved, both by a slight knowledge of anatomy, and by daily experience; for from these it will appear, on a scrutiny, that clumsiness and disproportion often carry the prize of superiority, from proportion and symmetry of parts. To prove that the excellence of a horse does not arise from his blood, he brings for instances, the Godolphin Arabian, and his son Cade; the former of these, he says, which was a confined stallion, produced excellent racers; the latter, few or none that were any way remarkable: but he has, with this proof, given us reasons for these effects, which, when slightly examined, will sufficiently remove the reflection Mr. *Osmer* attempts to throw upon blood. The Godolphin Arabian was served with but few mares; consequently could not be so weakened, as Cade, which he tells us, had numbers of mares, whereby he must have been more debilitated than his sire; and the colts of his begetting more defective, in consequence. Nay, that the writer of this pamphlet is himself of our opinion, appears by the following passage:

‘The true reason why foreign horses get better colts than their descendants, if they do get better, is that (mechanism alike) their descendants from which we breed, are generally such horses as have been thoroughly tried, consequently much strained, and gone through strong labour and fatigue; whereas the foreign horse has perhaps seldom or ever known what labour was; for we find the Turk a sober grave person, always riding a foot pace, except on emergencies, and the Arab preferring his mare to his horse for use and service. As a proof of this truth, let us take two sister hound bitches, and ward them both with the same dog; let us suppose one bitch to have run in the pack, and the other by some accident not to have worked at all, it will be found that the offspring of her who has never worked, will be much superior to the offspring of her who has run in the pack.’

Tho’ Mr. *Osmer* supposes that a horse, carefully and tenderly bred up, will be more excellent, than he that is reared in a more hardy manner; we cannot admit the assertion as an  
absolute



absolute truth: the contrary effect has been often known to ensue from such a difference in bringing them up. However, upon the whole this treatise will be found to have merit; it is much more lively than could have been expected from so dry a subject; and whatever may be its deficiencies, the author deserves indulgence as well for having presented the public with something new, as for the modesty of his conclusion.

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ART. XII. *Reflections, physical and moral, upon the various and numerous uncommon phenomena in the air, water, or earth, &c.* 8°. Pr. 1s. Millar.

THE author of this performance takes occasion, from the late earthquake at *Lisbon*, to expose the vanity and uselessness of natural philosophy, as it is now taught from experiment and demonstration; because, forsooth, no philosopher had foreseen the said earthquake, and no philosopher can now point out a place upon the globe, where we can live absolutely free from such calamities. He therefore recommends the writings of *Moses*, as the inexhaustible source of all true philosophy, provided they be studied in the original *Hebrew*; from his knowledge in which language he tells us, that God made the heavens and the earth, and that the Spirit of God moved or brooded upon the face of the waters.—This to be sure is a curious discovery—but it would have been still more new and surprising, had not every person, who can read *English*, met with the very same account in the vulgar translation of the first chapter of *Genesis*.—The world would be obliged to those learned *Hebræans*, who despise the philosophy of *Newton*, if they would convince it of the great superiority of their own system, by discovering from *Hebrew* roots any art or science not yet invented, which may contribute to the emolument of mankind.—Does it appear that any of those *Mosaic* philosophers predicted the earthquake at *Lisbon*, or in any shape remedied the defects of which they complain?

This physical and moral reflecter proceeds to inform us, from the *Hebrew* text of the *Pentateuch*, that there is an immense concavity within the sphere of waters, which concavity,

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called

called *tahom*, or the abyss, is filled with darkness, which is a solid substance, called *hosech*; that matter consists of original atoms, of different size and figure; that the Spirit called *Ruabb*, is the acting minister of God's providence, that governs the materials of the *tahom* or great abyss, consisting of fire, light, air, and water, and combines them occasionally, so as to produce earthquakes, meteors, and storms, to punish or alarm a guilty world; that God forbid the *Jews* to eat blood, lest they should become blood-thirsty, like the tygers, one of which animals the author once saw suck the blood of a horse; that he had travelled far and near, by land and water, seen the ruins of *Port Royal* in *Jamaica*, a town which was destroyed by an earthquake; that he had sailed upon the main ocean, exposed to meteors, rains, and hurricanoes dire, with water-spouts tremendous, for which he could not account, until he dug for *Hebrew* roots; that God detested sodomites, idolaters, and those that offered human sacrifices; that the inhabitants of *Lisbon* were sodomites, idolaters, and offered human sacrifices at their *Autos da fé*; says God directed the *Ruabb* to destroy them with an earthquake; and lastly, that *London* being almost as wicked as *Lisbon*, may expect the same fate, if it be not averted by a speedy reformation.

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ART. XIII. *The OCCASIONAL PATRIOT.* 8°. Pr. 1s. Payne.

THIS is a wolf in sheep's cloathing, who, under the mask of candour and moderation, endeavours to persuade us that the liberty of the press hath been abused in scurrilous invectives against an upright ministry; that the *English* have no right to a free navigation in the *American* seas; that those members of parliament, who have lately signalized themselves for their truly *British* spirit against foreign subsidies, are governed by sordid or selfish motives; that the princes of *Germany* would not unite in defence of their own liberties against any invasion from *France*, or if they would, their joint forces could not oppose the power of that kingdom; that supposing the king of *Prussia* to be connected with *France*, the *English* cannot in honour neglect to retain an army of *Russians* and *Hessians* to protect *Hanover*; and that there is a wide difference between subsidiary



fiduary and mercenary troops, tho' both are hired for service.—Is not this the language of a miserable hireling, who writes for pay, and is compelled to wage war against the dictates of conscience and common sense? What! if we chance to have a petty ally on the continent, must we run in debt, and destroy ourselves for her protection?—Suppose *Hanover* lay on the continent of *China*, must *Britain* hire an army of *Coreans* to secure it from invasion?—The partisans of the ministry alledge it would be dishonourable in the *English* to renounce *Hanover*, when there is no other power to support it.—Why did not the elector of *Hanover*, like other Potentates, engage in alliances and defensive treaties with his neighbours on equitable terms?—Why did not he enter into an association, bound and united by a common sense of mutual interest and safety, instead of stipulating to pay exorbitant sums of money for that assistance, which true allies will never refuse to give without such sordid considerations?—If *Prussia* is averse to *Hanover*, what produced that aversion?—How do those little states consult their own security, which have not the *British* cow to milk? they cannot afford to maintain an hundred thousand subsidiaries, and yet they preserve their independency, by a judicious and equal confederacy with their neighbours.—How did the electorates of *Germany* subsist, before *Britain* intermeddled in the politicks of the *Germanic* body? And how did *Britain* subsist before she had such connexions with the continent? what were her debts? what were her taxes? how was the ballance of power in *Europe* adjusted?

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ART. XIV. *The IMPORTANT QUESTION concerning invasions.* 8°. Pr. 1s. Griffiths.

THE production of some venal dependant on the ministry, who, by the most fallacious arguments and false conclusions, pretends to prove, that the *British* navy is unable to protect us from invasion; that there is a necessity for a standing army at home; that a national militia would destroy the freedom of elections; that shipping is of little consequence to the *French*; and that *Britain* is enriched by giving large subsidies to our allies on the continent.—We are surprised that this au-

thor has not added what we frequently hear advanced by the desperate and driveling advocates of a ruinous ad—st—n, namely, that the more our national debt is augmented, the more is our national credit increased.

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ART. XV. *The Supposed Daughter, or Innocent Impostor.*

*In which is comprised, the entertaining Memoirs of two North-country Families of distinction, in a series of thirty years. Many of the adventures, although remarkably uncommon, are attested by manuscripts now in the hands of the compiler. In 3 vols. 12°. Price 9s. Noble.*

SIR Robert Richmore, a baronet of the North of England, marries the daughter of an old miser (whose avaritious example he copies) with a view to better his finances, which had been considerably wasted by the extravagances of a London life: By doing thus, he breaks his faith with Miss Wilson, an amiable young lady, with a small fortune, whom he had long courted. She is afterwards wedded to Sir William Goodman, whose estate is not in the best order; Sir William is killed, in saving Sir Robert from being robbed and murdered; and his lady dies of the fright, being first brought to bed of a daughter, whom she bequeaths to his care. The baronet resolves to educate this with his own girl of the same age, and sends both to nurse; where the latter dying, the nurse agrees, that Miss Goodman shall pass for her; being persuaded thereto by a brother of Sir Robert, who compassionately imagines that his miserly disposition may otherwise abandon this little orphan, when he comes to find the expence of keeping her, tho' from Sir Robert's behaviour and declarations there is not the slightest room for such suspicion.

Our heroine contracts an early liking for a son of the before-mentioned brother; to whom she is married, after he has been abroad for many years; the discovery of her birth being at the same time made to the uncle, who enjoins the marriage; he bears it very philosophically; the only consequential alteration in him, being that it cures him of his avarice; and having no heirs, his nephew and supposed daughter inherit his rank and estate. Accept the following passage, as a specimen of our author's



author's genius; it comes in just after the discovery has been made that *Eleonora* (so is the supposed daughter called) is not Sir Robert's child, at the same time that he consents to the marriage.

'The Major concluded by saying, that the love which *Adam* bore to our general mother, was truly angelic; and that he verily believed, no mortals could participate of the happiness the superior order of beings enjoy without imitating them in that social love which constitutes a great part of their blissful state; and that men, incapable of being inspired by that divine passion, were more rude and savage than the fiercest inhabitants of the *Arabian* woods.

'Mrs. *Vanmine* observed, if he intended, by his argument, to prove, that divine love to our Creator, general charity and respect to our fellow-creatures, were essentially necessary to happiness, she acquiesced to his reasons; but if he meant to apply it to particular persons, she was of opinion, he had undertaken a difficult task, unless he could persuade the world, the passions were no way influenced by self-love, or any other personal gratifications whatsoever.'

The story of the lady who gives title to the book, might be comprised in ten leaves: The reader sees nothing of her till the middle of the first volume, and there he at once perceives what is to be her fate; she is spoken of once or twice in the second volume, and makes a very trifling appearance in the third, in order that she may find out who she is, and be married. Our author seems to have been a stranger both to order and the art of touching the passions; his book is crowded with adventures of different people, brought in without occasion, and dismissed in the same manner. In perusing some of these, persons who read only for amusement, may be gratified; but let nobody pretend to look for a moral, it was what our author was unacquainted with; tho' he endeavours at something like it.

This at least we can say in his favour, that his incidents come thick upon you; his relations are told with brevity; and had the writer of *Sir Charles Grandison* been to have worked upon his materials, he would easily have swelled them into twenty folio volumes. The account of Lord *Peterborough's* proceedings in *Spain*, both before and after the battle of *Al-*

*manza*, is well told ; and seems to have been furnished by a person well acquainted with the transactions. The principal pictures in this novel are, the secreting the birth of *Eleonora*, and converting Sir *Robert* from avarice ; but neither of them are introduced in a light that either affects or is probable. In short, you don't feel for, nor are you interested in either.

ART. XVI. POEMS. 1. *The prophecy of Neptune.* 2. *On the death of the prince of Wales.* 3. *Ode presented to the duke of Newcastle at Cambridge.* 4. *Ode to the hon. J. Y.* By John Duncombe, M. A. Fellow of Corpus Christi College, Cambridge. 4to. Pr. 1 s. Doddsley.

THESE pieces are not wholly void of merit ; though we cannot recommend them as the offspring of a great genius. Yet we are not altogether of *Horace's* opinion, who says, *Si paullum summo diceffit, uerget ad imum.*—In the prophecy of *Neptune* we find some poetical images which seem to be reflected from a glowing imagination. Where shall we find a more elegant or airy picture than that of the duke of *Cumberland* flying to wintry skies to quench rebellion's flame. He seems to glide like a *Mercury*, and winnow the buxom air.

“ But now, to quench rebellion's flame,

“ And emulate his <sup>8</sup> father's fame,

“ To barren heaths and wintry skies

“ From polish'd courts young *William* flies,

“ On snow-clad hills his standard rears,

“ And soon *Culloden's* plain appears.

“ O with what grief shalt thou survey

“ The <sup>9</sup> ruin of that dreadful day ;

“ When slaughter uncontroul'd shall reign,

“ And proudly stride o'er thousands slain !

“ When, sav'd for a severer death,

“ Thy peers on scaffolds yield their breath,

“ And desolation's talons seize

“ Their fields and forfeit villages !”

And with what propriety is he employed in extinguishing a conflagration among the snow. In the next paragraph, or rather

‘ <sup>8</sup> Ecce furit te reperire atrox

Tydides, melior patre.

‘ <sup>9</sup> Quanta moves funera dardanae genti ?



rather stanza, there is a stupendous metaphor of desolation seizing fields and villages in her talons. For *desolation* read *despotism, meo periculo*. We have likewise a transient view of the pretender speeding his flight o'er craggy heights; but then his progress is accelerated by his petticoats; and here we cannot help admiring the instance of the *bathos* in which the author has described the fall of that adventurer.

“ And o'er the friths and mountains pass  
“ Drefs'd “ like an aukward highland lass.”

The ode on the death of the late prince of *Wales* is very sad and sorrowful, and the reader can hardly forbear condoling with the author in these words of *Horace*, *Debemur morti nos nostraque!*

“ “ Cervus uti—

ART. XVII. *The Manner of securing all sorts of Buildings from Fire.* Pr. 2s. sewed. Piers.

**W**E heartily recommend this short tract to the perusal of our countrymen. It contains a plain, easy, and effectual method for making arched floors of brick, which will prevent the dreadful consequence of a calamity that we cannot take too much pains to avoid. The world is much obliged to the *French* gentleman who has favoured the public, with such an ingenious and practicable contrivance for preserving houses from fire; and we are glad to find it adopted by Mr. Alderman *Beckford*, whose example will, we hope, be followed by his fellow citizens, in this, as in every other laudable instance of true patriotism and national improvement.

ART. XVIII. *Deliberate Thoughts on the System of our late Treaties with Hesse-Cassel and Russia, in regard to Hanover.* 8vo. Pr. 1s. Scot.

**T**HE author of this pamphlet, has in a cool, candid, and dispassionate manner proved to demonstration, some melancholy truths, which in a few years, will, in all probability, appear more feelingly to the conviction of the public. To

use his own words, ' With regard to these treaties therefore  
' I will endeavour to shew ;

' First, That they were advised, framed, and executed  
' by the m——rs, not with a view to the defence of  
' *Great Britain*, in case it should be invaded by *France*: not  
' with a view to protect the allies of *Great Britain*, if they  
' should be attacked by *France*: but purely and merely for the  
' security and preservation of H——r, against the attempts  
' of *France* and her confederates ; which I believe to be so en-  
' tirely the drift and object of the treaties, that I am convinced  
' they would not have been made, had not that e——te  
' belonged to the sovereign of this island.

' Secondly, The two treaties in question must be consider-  
' ed as parts of a vast comprehensive system, to gather and  
' combine the powers of the *European* continent into a defen-  
' sive alliance, of magnitude sufficient to withstand the utmost  
' efforts of *France* and her adherents against the e——te ; and  
' all this to be effected at the expence and charge of *Great*  
' *Britain*,

' Thirdly, I conceive this whole system and scheme of po-  
' litics, in the lump, to be absolutely impracticable.

' Fourthly, This unsizable project, impracticable and de-  
' sperate as it is, with respect to all human probability of suc-  
' cess, will, if fully pursued, bring bankruptcy upon *Great*  
' *Britain*.'

After having reasoned upon the subject, to the conviction of  
every impartial reader, he makes the following reflection,  
which must be very mortifying to every lover of his country.

' The three last wars with *France* cost *Britain* above an  
' hundred and twenty millions of money, according to the  
' best of my information ; which sum amounts to the rate of  
' more than forty millions to each war. If I were to be pro-  
' vided with materials to be more exact, I should not think  
' it worth while to consult them for the sake of accuracy, the  
' immensity of the sum being such by any calculation, that a  
' mistake of many millions can produce no sensible abatement  
' in the argument ; for whether forty or thirty millions be the  
' medium of our former expence in the three wars with *France*,  
' the present system of politics, if carried roundly into execu-  
' tion,



tion, presents us with an effusion of treasure still more enormous, because, in the first place, the maintenance of our just and necessary war in *North-America*, an object which had no place in the times of king *William* and queen *Anne*, and did not run very high in the late war, will prove a very inflammatory article in our account; and in the next place, the expence of paying and feeding those military multitudes which fought the former wars, was divided between the *English*, the *Dutch*, and other nations, in the alliance. All which expence is by the system of our treaties prepared for *Britain* alone; and when we consider, that such immense issues of money, outmeasuring any experiment of past time, are to be supplied by new loans, heaped upon a debt of eighty millions, who will answer for the consequence, or insure *Britain* against the fate of *Holland*, to become a decayed, emaciated, consumptive carcass of a state, scarce able to stagger upon its own legs.'

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ART. XIX. *An Address to the Great. Recommending better Ways and Means of raising the necessary Supplies than Lotteries or Taxes. With a word or two concerning an Invasion.* 8vo. Pr. 6 d. Baldwin.

THOUGH we cannot say much in behalf of this writer's abilities, his intention commands respect; and we sincerely wish that people of fortune, in pursuance of his advice, would set an example of religion and industry to their inferiors; this would be the first great step towards a reformation, which the depravity of the times loudly demands. Were the gentlemen possessed of lucrative employments, and those who enjoy pensions on the *Irish* establishment, to give up their salaries for one year to assist the present exigences of the state, what a glorious band of pensioners would *there* be; or were the gentry to retrench all superfluous expences, and apply the saving to the same laudable purpose; what lustre would it reflect upon the age. But alas, we are not what we were; patriotism is not the growth of these days; luxury has taken root too deeply for sudden eradication; it were as easy to lift mount *Atlas*, or stop the motion of the sea, as to persuade those

those who have tasted the *Circean* draught, to dash away the cup; unless they gave themselves time to think; and this their total immersion in pleasure absolutely forbids. We cordially wish, but yet we despair to see it, 'That the great would shew some attention to the precepts of that sacred teacher, who has directed them to take up the cross and follow him.'

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THE honourable Miss —, a celebrated toast, not being invited to his grace the duke of N—'s ball, gave a drum at her own apartments; which, not being attended to as she could have wished, gave occasion to this poem; in which she is supposed to lament the neglect, in some good lines intermixed with several others, either altered or copied from Pope's epistle of *Eloise to Abelard*, which is acknowledged in a short advertisement prefixed to the poem.

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'The Christian religion made a rapid progress in the world under the greatest discouragements; perhaps its early and general spread might be in part owing to those very discouragements



ments. Truth will support itself under every disadvantage, and *spread* the faster for being opposed.—Christianity at this time was a growing interest in the world, insomuch that both politicians and philosophers were alarmed at its progress; for it had made its way into the cabinets of the former, and into the schools of the latter.—Neither the authority of the one, nor the arguments of the other, were able to crush it, tho' both joined issue against it. What are we to conclude from hence? that christianity is of God, because it spread itself over a great part of the world? that a cause which is successful is a good one? no, this we are not to infer neither: at this rate Mahumedism will put in its claim to belief, upon the foot of the *general spread* it has had in the world: undoubtedly more general than christianity has at this day.'

'The *spread* of christianity (he is very fond of the word *spread*) in *Asia*, especially at *Ephesus*, alarmed the sons of the church, there established. To prevent the growth of such pestilent heresy, they would needs persuade the people into a belief, that the destruction of their ancient and venerable rites would be followed by *the Lord knows what* calamities, perhaps the destruction of the world itself. *Demetrius* was at the head of the mob, and acted his part in that station with great address;—for having no arguments to oppose to this new scheme, he opposed it with noise and nonsense.—He took the mobility by the right handle, when he told them THE CHURCH WAS IN DANGER.—Not only this our holy craft is in danger to be set at nought, but also the temple that gives life and perpetuity to it—the goddess will be despised, and her magnificence destroyed, whom all *Asia* and the world worshipping, —Sensible should the NEW LIGHT prevail, the people would not only be deprived of what they loved, a pompous religion, but (which affected him most) himself also be robb'd of a gainful one, he shewed a spirit worthy of a *Sacheverell* on that occasion.—Like a true son of grace, he gave the bloody signal, "GREAT IS DIANA OF THE EPHESIANS! *q. d.* those profane *Galilæans* are come with hostile designs upon our consecrated trumpery and trinkets—they mean no less than the destruction of MOTHER CHURCH, and will you, her dutiful sons, whom she has so long dandled on her knees, and suckled

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 ‘that daily infringe the rights of conscience in their own  
 ‘churches!’

‘ churches ! It is not many years since a person of a reputable  
 ‘ character was excluded the congregational church at *Notting-*  
 ‘ *ham*, merely for an error of the understanding, if indeed it is  
 ‘ one, that the Father is greater than the Son ; and yet I sup-  
 ‘ pose the preaching and unpreaching elders arrogating so much  
 ‘ power, would, if required by authority, scruple subscribing the  
 ‘ thirty-nine articles \* : with what consistency let the world  
 ‘ judge. —

We should be glad to know what this gentleman is : Presby-  
 terian, Independent, Church of *England*-man, or under what  
 rank and denomination he would chuse to be enlisted ; or what  
 he would be *at*. In the mean time we entirely agree with his  
 sentiments, in the following quotations ; with which we shall  
 conclude this article, and heartily wish the rest of his discourse  
 had been as plain and as unexceptionable.

‘ He must be a great stranger in our *British Israel*, who does  
 ‘ not know that many doctrines have been grafted upon the re-  
 ‘ ligion of Jesus, that neither belong to it, nor resemble it—  
 ‘ that too much stress has been laid by the several denomina-  
 ‘ tions of christians, upon the oracles of men, and too little  
 ‘ upon the oracles of God. The Bible is the religion of Pro-  
 ‘ testants, I am sure it ought to be so ; but am not so sure  
 ‘ that all human schemes of faith are not adulterations of that  
 ‘ religion.—A spirit of faction and party evidently runs through  
 ‘ them all, but I hope none of us have so learned Christ, as to  
 ‘ make him the patron of angry debates.—Not regarding the o-  
 ‘ pinions in vogue, let us enquire after truth with unpreju-  
 ‘ diced minds ; always remembering that though orthodoxy may  
 ‘ be of great moment in the sight of men, honesty is of still  
 ‘ greater in the sight of God. Fear not calling in question,  
 ‘ or departing from prevailing notions, so you can but find out  
 ‘ the truth as it is in Jesus ; for truth is more valuable than all  
 ‘ the creeds and confessions in the world.’

‘ Let us not forget, above all, that to follow the truth in love  
 ‘ is a precept of our religion—Others have an equal right to  
 ‘ differ from us, as we have to differ from them. Religion  
 ‘ knows no union, requires no union, but that of love and peace  
 ‘ —In-

\* The pastor of the congregation at that time was one SLOSS, a  
 warm advocate for Mystery and implicit Faith.



‘ —Infallibility is no human prerogative, and therefore a dog-  
‘ matical spirit is not, cannot be a christian one.’

‘ The reigning family is the last and best legacy left us by  
‘ the glorious King WILLIAM, for which be his memory dear!  
‘ be his name distinguish’d in the annals of fame, to the latest  
‘ posterity! and may safety attend upon the person of him who  
‘ now rules over us! may an increase of public happiness at-  
‘ tend upon his government! may the years of his precious  
‘ life be yet many! may both his avowed and secret enemies  
‘ fall before him! and may heaven fight both for him and us! as  
‘ he now shines in the firmament of government, with a lustre  
‘ superior to any that ever went before him; so when his days  
‘ are finished on earth, our hearts desire and prayer to God is,  
‘ that he may shine as the stars for ever, in the firmament of  
‘ everlasting glory! And let all the people say *Amen.*’

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ART. XXII. *The USE of REASON asserted in Matters of RE-  
LIGION: Or, Natural Religion the Foundation of Revealed.  
In answer to a Sermon preached before the University of Oxford  
on Aſt-Sunday July 13, 1755, and lately published at the Re-  
quest of the Vice-Chancellor, and other Heads of Houses. By  
Thomas Patten, D. D. Fellow of Corpus Christi College.  
By Ralph Heathcote, A. M. Preacher-Aſſistant at Lincoln’s-  
Inn. 8vo. Pr. 1 s. 6d. Payne.*

**W**HAT those reasons were which induced the vice-chan-  
cellor and heads of houses in *Oxford* so earnestly to  
request Dr. Patten’s publication of his sermon, or why the  
doctor so kindly and readily complied with that request, we  
shall not take upon us to determine: the discourse however,  
if we may be allow’d to judge of it by our remarker’s extracts  
from it, was doubtless a pretty extraordinary performance.

Mr. Heathcote observes, that ‘ the sum of Dr. Patten’s ser-  
‘ mon; when cleared from that perplexity and disorder, in  
‘ which he has delivered it, amounts, to the following par-  
‘ ticulars: first, that *Christianity cannot be founded upon argu-  
‘ ment*, because reason is blind, and all her deductions preca-  
‘ rious and vain; and, consequently, that natural religion neither  
‘ is, nor can be any criterion of revealed. Secondly, that the true  
‘ and

‘and proper foundation of the gospel is the miracles it records,  
 ‘because miracles are facts, and facts the only ground of all  
 ‘reasonings; upon which account we should always in our  
 ‘disputes with unbelievers, content ourselves with insisting  
 ‘upon the miracles alone. But for fear a *speculative assent of*  
 ‘*reason* to these miracles, even if we could gain it, should  
 ‘not be sufficient for the conversion of unbelievers, he recom-  
 ‘mends, in the third place, *an active, lively, energetic faith,*  
 ‘*from which we may learn, what no human instructions, no ad-*  
 ‘*monitions of reason can teach us; that victorious, principle, he*  
 ‘*says, which, by the grace of God, is made to grow and spring*  
 ‘*up, one knoweth not how, in every soul, which turneth itself*  
 ‘*to him with an aukward earnestness of desire, &c.\** This, I  
 ‘say, is the substance of his sermon; through which there  
 ‘runs also such a bitterness of spirit, as perhaps never animated  
 ‘any sermon before it: a spirit, which, under the mask of  
 ‘piety, discharges itself against all orders of men, but with  
 ‘peculiar malice and rancour against the clergy †.’

“The ground-work of all our reasoning (*says Dr. Patten*)  
 “is and must be the knowledge of facts; which knowledge  
 “can

\* P. 25, 37.

† He describes the present clergy as “idolaters of reason,  
 “vainly puffed up by their fleshly mind; as smooth-tongued pro-  
 “phets, who have sophistified the pure word with flattering com-  
 “ments and qualifying glosses; as Scribes and Pharisees, who  
 “have made the commands of God of none effect, have stifled the  
 “spirit of them, and robbed them of all their power unto salva-  
 “tion.” He represents them as men, who “wear indeed the  
 “garb and form of religion, but are estranged all the while from  
 “its power and spirit: who embrace a political scheme of religion:  
 “who wish only to see the flourishing state of a nominal church:  
 “who content themselves with a plan of Christianity, accommodat-  
 “ed to worldly ease and worldly pomp and splendor; a plan, which  
 “warps the maxims of the heavenly to the false interests of an  
 “earthly kingdom; which flatters the lusts and pride of those,  
 “who are holden and overwhelmed by them; which palliates and  
 “even applauds the spirit-defiling luxury of rich men, who are  
 “cloathed in purple and fine linen, and withhold not their heart  
 “from any joy; and which lulls them into a fatal security, by  
 “persuading them, that they may be Christians with the habitual  
 “renunciation of every Christian temper. This, *as he assures his*  
 “*rising apologists of the Christian cause, is a true picture of fashion-*  
 “*able Christianity; and what they must embrace, if their aim be*  
 “only to keep pace with their neighbours, p. 20, 26, 33, 34, 36.”



“ can only be acquired by the testimony of our senses. Where  
 “ plain fact lieth evident before us, there we can reason with  
 “ strength and confidence; where this is wanting, there the  
 “ train of reasoning is nothing more, than specious declama-  
 “ tion:” ‘ And this he very wisely urges as an argument, why  
 ‘ we should rest the proof of Christianity upon the single cir-  
 ‘ cumstance of its miracles. Now it is a most certain truth,  
 ‘ that the miracles of the gospel are not facts, which *lie before*  
 ‘ *us in this evident manner*: and *the knowledge of these facts*, far  
 ‘ from being *acquired by the testimony of our own*, is *acquired al-*  
 ‘ *together by the testimony of other people’s senses*; by the *testi-*  
 ‘ *mony of men*, who lived many centuries ago. Nay, and, I  
 ‘ may add, not always by that; for there are many miracles  
 ‘ recorded in the New Testament, which those, who record  
 ‘ them, did not see wrought, but which however we do not  
 ‘ hesitate to receive as genuine. The truth is, that miracles  
 ‘ are directly contrary to all the facts we ever saw. The course  
 ‘ of nature has, within the compass of our observation and  
 ‘ experience, been regular and uninterrupted; its laws have not  
 ‘ been over-ruled or suspended by any divine interposition, but  
 ‘ have always preserved one uniform tenor. This is unde-  
 ‘ niably the *plain fact*, which has ever lain evident before us;  
 ‘ and were we confined, as happily we are not, to that *nar-*  
 ‘ *row compass of reasoning*, which is founded, in our author’s  
 ‘ strict and absolute sense, *to the sure basis of fact*, \* instead of  
 ‘ admitting, we should be obliged to reject the miracles of the  
 ‘ gospel, and consequently the revelation, which is built upon  
 ‘ them. Thus we see, that a plain simple maxim, when it  
 ‘ is picked up by chance, and applied at random, may hap-  
 ‘ pen to subvert the point, it is intended to establish: and  
 ‘ we may learn from hence, how dangerous it is for caba-  
 ‘ listic theologues, to venture out from that thickness of cover,  
 ‘ in which they usually lie concealed from the view of their  
 ‘ fellow creatures, into the broad and open paths of nature  
 ‘ and common sense.’

‘ Upon the whole, says Mr. *Heathcote*, natural religion is,  
 ‘ and must be, the foundation of revealed; first, because re-  
 ‘ velation

\* Whatever reasonings the gospel needeth, lie in a narrow com-  
 pass, and are founded on the sure basis of fact. The works, which  
 never man did, bear witness to the worker, &c. p. 29.

‘velation can find no entrance at all into us, unless it is introduced by natural religion; secondly, because it is impossible to distinguish genuine revelation from imposture, but by bringing it to the test of natural religion; thirdly, because no external evidence, as it is called, not even that of miracles themselves, can establish revelation, until our natural conceptions be consulted, and it be found to contain nothing contradictory to them; fourthly, because a continual use and application of the principles of nature and reason is absolutely necessary to preserve the gospel in its purity, and to make it answer the purposes, for which it was ordained; and, lastly, because, as the gospel could never be reformed from its corruptions, but by having recourse to these principles, so it does not seem capable of being planted among any people, who have not, by a due exercise of their faculties, cultivated and attained them.’

Mr. *Heathcote* concludes his pamphlet with some account of Mr. *Hutchinson* and his followers, part of which we shall extract for the entertainment of our readers.

‘These divines, the reader sees, are a sort of cabbalistical decyphers, who do all their mighty works by their great knowledge of the *Hebrew* scriptures; which indeed they interpret and explain in a manner so entirely new, and so very sublime, that none but themselves, are able to comprehend what their meaning is, or to reap the least benefit from any of their discoveries.

‘The founder of this extraordinary sect was the same Mr. *Hutchinson*, whom I have had occasion to mention above, and who is described by his followers as a most uncommon person, and even as a blessing reserved by heaven for these late degenerate ages of the world. He is represented as seeking for learning, where none have searched for it before, the dark bowels of the earth being his school, and the inspired light his master: so that he used to say of himself, that he had learnt his *Hebrew* under ground. He is supposed to have been the first, since inspiration has ceased, who has looked into hieroglyphics in scripture, in order to discover the evidence and most important truths of Christianity: and this happy direction of his inquiries has likewise enabled him, as we are told, to take  
‘ off



\* *off the veil from Moses and the prophets, to open the secrets of antiquity and philosophy, and, in short, to disclose the fountains of all knowledge human and divine* \*.

“ Our atheists and deists (says Mr. *Hutchinson*) who reject the authority of scripture,” *that is, by receiving it upon the principles of natural religion,* “ have, what resembles the scurvy of the body, the scurvy of the soul, which gives a man pleasure of tearing his own flesh, so of his soul. He scratches, till he brings on an inflammation, and after till he brings on a mortification. ’Tis a supposed highness of blood or spirits, only to be kept down by proper applications out of the scriptures. Often before it comes to a mortification, it comes to be a leprosy, and is infectious. Dr. — has infected Dr. —, and Dr. — Dr. —. When ’tis arrived to a height, scarce any thing cures it, but eternal brimstone †.”

“ Be not however terrified, (*says he*) by the imputation of fanaticism and enthusiasm, so constantly fixed upon such advocates as we are, but rest assured, that God will, without the help of philosophic labours, provide for the establishment of his church, however the heathen may furiously rage together, however the kings of the earth may stand up, and the rulers take council together against the Lord and his anointed ‡.” “ Is not this now abominable? and must it not shock every good citizen, as well as every good man? to hear one, who assumes the title and character of a Christian, publicly reviling the magistrate, and complaining of persecution, because he will not suffer a cabal of discontented factious men to disturb the peace of society, to overturn government, and involve mankind in war and bloodshed, for the sake of propagating their own absurd and wretched conceits, which they very falsely and impiously call religion. ’Tis happy for us however, that he is able to restrain them: for the church never prevailed against the state, under the direction of such leaders, but all true and valuable religion immediately disappeared; and that which passed for such, instead of a blessing, was always found a curse, and one of the greatest too, that ever was inflicted upon a sinful world.”

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\* *Hutchinson's Works* in 12 vols. 8vo. pref. p. 4, 5, 7, 9, 26.

† *Rel. of Sat.* p. 50.

‡ p. 37, 10.

We shall dismiss this article with observing that though Mr. *Heathcote's* remarks on Dr. *Patten's* sermon are just and pertinent, there is not any thing very new or striking in them : we could rather have wish'd to see those frantic enthusiasts, the followers of *Hutchinson*, treated with raillery and ridicule, as we esteem such glaring folly and absurdity by no means deserving of a serious confutation.

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ART. XXIII. *VIRGINIA, a Tragedy : with Odes, Pastorals, and Translations. By Mrs. BROOKE. 8°. Pr. 2s. 6d. Millar.*

Nothing is more unjust, than the common observation that genius no longer blooms in this degenerate age ; that science expired with *Newton*, and poetry perished with *Pope*. Nature is as vigorous as ever, and will be always uniform in her productions ; but, the fairest flower will blow unregarded among people who have no faculties of feeling, and no ideas of beauty.

We could enumerate many living authors, whose works, we apprehend, are not inferior to those of *Pope* himself, and who might have vied with him in reputation, had they been as properly introduced into the temple of Fame.— We can boast a *Young*, an *Armstrong*, an *Akenside*, a *Gray*, a *Mason*, a *Warton*, and a *Whitehead*, with many others who possess the true spirit of poetry ; and even of the softer sex, we can produce more than one *Sappho*, who have successfully touched the *Lesbian* lyre. Nor is their genius limited to the productions of the Lyric muse, they even invoke *Melpomene*, and assuming the stately buskin, tread the stage with dignity and decorum ; witness the tragedy of *Virginia*, which is the subject of our present examination.

As two dramatic pieces have been lately published on the same subject, the story is so universally known, that we need not dwell upon the fable ; tho' we cannot help taking notice, that this very circumstance must be unfavourable to Mrs. *Brooke*, because it deprives her of one advantage, which an author never fails to derive from the novelty of his subject. Yet, she must be allowed all the merit of an original, as her performance was finished before she had seen those of her co-temporaries on the same event.

Perhaps



Perhaps the manager to whom this piece was offered, found it too thin of incidents for a modern audience: perhaps he disapproved of the catastrophe, in which *Virginia's* fate is narrated, and not acted on the stage: tho' these objections would have had no weight with a circle of *Greeks* and *Romans*; perhaps he did not think there was enough of fire, fury, bitter altercation, cursing and blasting in the dialogue: perhaps, he thought the fable was not *simplex duntaxat et unum*, that the unity of action was not preserved, and that the scene flagged after the death of *Virginia*. That there are a few inaccuracies in the diction, we cannot deny; such as, 'to this alone is owing our defects,' — 'a soul *susceptive*— and applicate the *goddeſs'* aid,'— &c. But, these are trivial defects— there are some scenes, which, tho' well written, do not conduce to the action; such as that in the first act, between *Virginia* and *Icilia*; tho' there is something very pleasing, sentimental, warm, and poetical in the dialogue.

'How have we sat beneath embow'ring shades,  
'Whilst the clear stream in silence glided by,  
'And lost in sweet romantic pleasure, chid  
'The dancing hours that fled too fast away!  
'All then was peace and harmony.'

*Virginia's* heroism is well expressed in these words, tho' an imitation of *Corneille*.

'I know the tyrant's power, I know his passion,  
'And am resolv'd——

ICILIA.

'What mean'st thou?

VIRGINIA.

'To be free;

'To die, *Icilia*——

In the first scene of the third act, *Virginius* steals in upon the audience without introduction; and yet such is the importance of his character, that he scarce needs any such advantage. He is above the forms of ceremony, and his soliloquy and situation are affecting.

## ACT III. SCENE I.

VIRGINIUS.

' What can this mean ? in every face I meet  
 ' Sits pale despair : the people gaz'd upon me  
 ' With looks, or I mistake, of grief and horror ;  
 ' Still as I pass, each eye was fix'd on me :  
 ' Dread silence reigns around ; o'er all my house  
 ' No sound is heard ; my slaves, who us'd to fly  
 ' With duteous joy to welcome my return,  
 ' Avoid me now. My child too ! where is she ?  
 ' Sure she is well : my brother's messenger  
 ' Charg'd me to haste to *Rome* ; that business call'd me  
 ' Of more import than life, and that a moment  
 ' Might wreck my peace for ever. O, *Virginia* !  
 ' Thou art my nearest care ! but see ! my brother !  
 ' He will unfold this riddle.'

The first scene of the fourth act is well contrived, and the chorus of virgins in the temple of *Diana*, has an excellent effect, breathing the enthusiastic spirit of antiquity.

The sixth scene of this act, between the two lovers, is so pathetic, that he must have a hard heart who can read it unmoved.—The circumstance of her calling him back is extremely affecting.

VIRGINIA.

'  *Icilius*—————

ICILIUS.

' My love.

VIRGINIA.

' Come back, and let me feed my eyes upon thee ;  
 ' Let me once more behold thee e'er thou go'st ;  
 ' Not the fond mother views her darling babe  
 ' With such strong tenderness as melts my soul  
 ' At sight of thee, nor do such fears distract her  
 ' When danger hovers o'er it, as my breast  
 ' Feels at the thought of parting.'

The scene is likewise artfully laid to excuse *Icilius* for surviving his mistress ; for, here she exacts a promise that he will live to assert the freedom of his country.

This is an amiable character of great softness and sensibility, for which the reader cannot help being deeply interested.—No-  
 thing



thing can be more natural, more melting, than this exclamation, when her father recapitulates his parting scene with her deceased mother.

‘ ——— I cannot bear this softness !’ ———

The circumstances of the dagger, which she delivers to her father, is great, noble, and tremendous ; well denotes the magnanimity of a *Roman* heroine, and prepares us for the catastrophe.

‘ Take it, and remember,

‘ Your daughter gives her honour to your hands :

‘ This was her only pledge of liberty.’

There is an abrupt *hiatus* or chasm at the end of the fifth scene of the fifth act, when *Virginia* is hurried away to the tribunal of *Appius*.— We cannot stay with  *Icilia*.— We cannot help attending the amiable and unfortunate virgin to her fate : and we think it is unkind in her companion to stay behind.— Probability is not preserved in the catastrophe : the imagination cannot conceive, that during the representation of two very short scenes *Virginia* could walk to the Forum, be judged by *Appius*, killed by her own father, and the tidings be brought back to the house of *Virginius*. With all due deference to *Aristotle*, *Horace*, and the *French* critics, we should have been pleased to see that august, affecting, horrid scene, in which the father sacrifices his darling daughter.—When she is afterwards brought upon the stage in her last moments, her lover *Icilius* makes a very cold, insipid appearance.—Perhaps it would have required the genius of a *Shakespeare*, to exhibit him with any dignity upon such an occasion.

Notwithstanding all these imperfections, we have seen very few modern plays superior to the performance, which is truly moral and poetical, and contains many fine strokes of nature : Nor are the subsequent Pastorals and Odes void of merit and propriety.

#### FOREIGN DRAMATIC PERFORMANCES *continued*.

A Comedy of one act called *Les Fetes Parisiennes*, has been lately exhibited at *Paris* ; it was written in verse, on account of the birth of M. le *Comte de Provence*, by the author of *l'Epouse Suivante*. In the first scene is discovered an

old austere fellow called *Monf. Geronte*, who complains that his rest is disturbed by the noisy acclamations of the people; but being a true *Frenchman*, he is soon put into a good humour on finding them caused by the birth of a young prince; and he consents that an attorney, who brings him the news, shall marry his daughter *Julia*, with whom he is in love; while he himself, as a mark of his joy, takes to wife *Madam Prefec*, the attorney's aunt, a widow-lady; every accident of whose life has happened at the time of some occurrence, in which the whole nation was interested. *She was born*, she says, *when France rejoiced on account of the birth of Lewis the 15th: She married her first husband at the same time that the Dauphin came into the world; and the good man died the day on which the battle of Fontenoy was fought, &c.*

In consequence of the *Comte's* birth and his own marriage, *Geronte* orders a magnificent entertainment, to be conducted by *Monf. de la Chine*, in the character of a *Chinefe* harlequin. Then the scene changes to a public place, surrounded with colonades finely illuminated, in the midst of which is a pedestrian statue of *Lewis the 15th*, with these words inscribed round it in large golden letters, *The most faithful of nations to the best of kings*. At each of the four corners of the pedestal, whereon the statue is erected, stands a small figure representing a titular genius of *France*; the first of these holds a label, whereon is depicted a bust of the king; the second, the busts of the dauphin and dauphiness; the third, those of their children, *viz.* the duke of *Burgundy*, the duke of *Berry*, and the *compte de Provence*; in the hand of the fourth appears the busts of *madam Adelaide*, and the rest of the *mesdames de France*. A number of people dressed like peasants, come forward; and, having sung a merry ballad proper to the occasion, fall into a country-dance; which ends a piece, the conduct and execution of which is extremely indifferent; and plainly appears to have been hastily patched up, to introduce the last scene; intended purely as a compliment to the royal infant.

#### BERLIN.

An allegorical entertainment, entitled *Le temple de l'amour*, has been lately exhibited at the *Prussian* court, on account of the marriage of prince *Ferdinand* the king's brother, with the princess



princess *Elizabeth Louisa* of *Schwedt*. The persons of the drama are *Cupid*, *Venus*, *Apollo*, *Vulcan*, *Amintas* prince of *Thrace*, and *Eriethea* princess of *Olynthus*.

The first scene presents *Venus* entering the temple of *Love*, where she finds that god asleep, and wakens him; he complains of being disturbed, and she answers with a recital of the melancholy passions to which mankind is subjected, while he indulges himself in sleep; she then shews herself strongly interested for *Amintas*, and desires that he will touch the heart of *Eriethea* in his favour. *Cupid*, in obedience, goes out to prepare his arrows; being followed by the pleasures who dance lightly round him. He is succeeded by *Apollo*, who makes love to *Venus*: *Vulcan* overhears his addresses; and complains of them so bitterly, that one would imagine this was the first time he had ever been so served. However the goddess answers him with an air, setting forth, that a lover ought at least to have some charm; that it could never be expected that *Venus* should love a *Cyclope* who had none; and concludes with telling him, that his melancholy caverns which never have been graced with her presence, are the properest places to utter his sighs in, and manifest his jealousy. She then makes her *exit*, and leaves *Vulcan* almost mad, swearing revenge against both his wife and her son: *Apollo* strives to appease him, and follows him out, to prevent his brutality.

The scene then changes to a most beautiful landscape.

*Cupid* is discovered wounding *Amintas*, for whom all nature in the instant smiles; desires, to which he was before a stranger, burn in his breast; they are for *Eriethea*, to whom he discloses them in a most affecting manner: After expressing some surprize at such a declaration from a prince, who had heretofore minded nothing but war, she becomes sensible of his passion. *Vulcan* endeavours to disturb the happiness of the two lovers, but only exposes himself thereby to ridicule: *Cupid* had purposely inspired him also with a passion for *Eriethea*, to avenge the cause of *Venus*. *Hymen* approaches to unite them; he is opposed by *Cupid*; but *Venus* promises her son that they shall never quit his empire: *Amintas* swears by his own happiness and the lovely eyes of his *Eriethea*, that he will be ever constant; he assures her, that the word of an hero equals the oath

of a god. They are married, and the entertainment concludes with a few airs finely composed by *Sieur Agricola*, and some excellent dances. The intrigue of this performance is well conducted, and upon the whole it is very pleasing; the author of the words keeps his name concealed; but it is generally thought to be the work of him who wrote the *Memoirs of the house of Brandenburg*.

#### VIENNA.

In the decorations of the theatres of *Vienna*, there is a great deal of taste; nor is any expence spared that may improve them: Here we find two companies of comedians, the one *German*, the other *French*; and both excellent in their way. The latter have very lately exhibited a tragedy of three acts, in *German* verse, called *ADRIAN IN SYRIA*. It is a literal translation from an *Italian* opera of the same name, written by *Metastasio*; but alas we can say but little in its favour: The original is composed with an elegance and dignity peculiar to that inimitable poet; the subject is finely connected; the incidents arise from one another; the catastrophe is happily brought about; and every part of it speaks it the work of a most masterly hand. How different is the tragedy, where, for the sublimest expressions, the most delicate thoughts, and the most elevated sentiments, we meet with phrases of cant, bombast, ridiculous images, and scenes quite un-connected. Every person of taste lamented this butchery of that excellent opera; but judge, how sensibly must the author himself have been touched therewith, who was among the spectators.

There has been also lately presented on the same stage, a *German* translation in verse of *L'oracle de Mons. Saintfoix*, which has been much approved of; and a new interlude, called *Psichè*; which opens with a scene of a most delightful garden, into which *Psichè* descends, in a chariot guided by pleasures; several nymphs appointed to attend her respectfully retire, having first expressed their joy at her arrival by a dance. The stage darkens on a sudden; she is supposed not to see *Cupid*, who courts and is near her; she is permitted just to touch him, and he retires; this is often repeated, and finely represented in looks, attitude, and expression; what surprize! what admiration! what impatience does *Psichè* variously display! at length,



length, *Cupid* growing weary, gives way to sleep, and stretches himself upon a bank of flowers; he had before charged her never to desire to see him; she hesitates a long time about breaking thro' his injunction; curiosity at length prevails; she brings a lighted torch; *Cupid* awakened, overwhelms her with reproaches, tears himself from her embrace, and is borne away upon a cloud.

The scene changes suddenly to a wild inhospitable desert; winter and barbarity reign on every hand; a company of *Laplanders* covered with snow and icicles, and armed with arrows, make their appearance: by their attitudes strongly expressive of rudeness and inclemency, they drive *Psichè* into despair; she betakes herself to a rock, from whence she precipitates herself, but is caught on a cloud by *Venus* and *Cupid*; the latter having found means to appease the anger of the former; and the scene shifts to a pleasant summer view. *Psichè* descends in a chariot along with *Cupid* and *Venus*: As the clouds which involve them disperse, the palace of *Pleasure* discovers itself, taking up the whole length of the stage, and consisting of beautiful green and gold columns, richly ornamented with precious stones; to this, the chariot unfolding itself, forms a gradual ascent; on the top of which *Venus* joins their hands. This performance has been received with great applause; the diction is spirited; the music, which was composed by *Hilfradin*, excellent; the dresses magnificent, and the decorations superb.

An *Italian* musical pastoral, of two acts, was presented here on the birth-day of the Emperor. The subject of it, which is heroic and affecting, is mentioned by *Valerius Maximus*, and by *Livy*. It is the story of *Claudia*, the vestal virgin; who, having let the hallowed fire go out, was supposed to have falsified her vows with *Flavius*, a *Roman* knight; and he not being able to clear himself of the calumny, was by the senate condemned to die. But she justified her innocence, by being able to guide the vessel containing the statue of *Cybele*, by only tying her girdle to the cable of it; whereas it had resisted the joint efforts of crowds. The occasion of removing this statue which was to be set up in the capitol, was, because it appeared in the books of the Sybils, that on the preservation of it, when *Hannibal* ravaged *Italy*, depended the fate of *Rome*.

In

In order to render this piece more interesting, the author has pleasingly commixed the history with some strokes of invention. In the first act we find *Flaminia*, high-priestess of the goddess *Vesta*, and sister of *Claudia*, stimulated by affection, to exert in favour of the supposed criminal the influence of her dignity, in opposition to the censure of the senate; as the judging of the actions of a vestal fall more immediately under the cognizance of her ministry, than of their authority. This gives room for a spirited scene between *Flaminia* and the consul *Valerius*, which is artfully and agreeably wrought up. *Claudia*, acquainted by her sister, with the crime whereof she stands accused, resents it with some emotion, and then acknowledges a virtuous regard for *Flavius*; affirming, that sentiments equally refined as theirs, cannot be termed criminal. She adds, she will bear with becoming dignity, a punishment which she is far from deserving; and that her fate merits rather to be envied than commiserated. Here the priestess bursts into tears, and the scene is affectingly concluded.

The second act opens with an interesting, lively dialogue, between *Claudia* and *Flavius*; the latter retires on the approach of *Flaminia*; and the consul enters to announce the sentence passed upon *Claudia* by the senate. At this instant *Flavius* appears, and relates, that the vessel bearing the statue of the goddess *Cybelè*, on which depended the preservation of *Rome*, had unexpectedly stopped coming up the *Tyber*, nor could all the power of art bring it forward. *Claudia* hears the intelligence, and on this circumstance determines to build the proof of her innocence.

The next scene exhibits a magnificent prospect of a part of *Rome* bordering upon the *Tyber*; where the vessel is seen, and numbers of people vainly labouring to move it, in the mean time *Claudia* appears, under sentence, and invoking the goddess, she ties her girdle to a rope that is fastened to the ship, which obeying her direction, gives a victorious proof of her innocence. Great taste has been shewn in the presentation of this piece, nor has any expence upon it been spared; the music is allowed to be excellent, and decorations superb. The author has intermixed with his poem some of *Metastasio's* airs, which he honestly acknowledges, and they are allowed to be happily



happily introduced; the piece bears a great character, and is universally approved of. He chuses to conceal his name.

ART. XIII. *Essai sur les grandes operations de la guerre, ou recueil des observations des differens auteurs sur la maniere de les perfectionner, par Mr. le Baron d'Espagnac, Brigadier des armées de S. M. T. C.*

*An Essay upon the grand operations of war, &c. printed at the Hague, in 4 vols 8°. adorned with cuts, &c.*

THE Author has divided this work into 26 chapters:  
 1°. Plans of a campaign. 2°. Of the different operations of war. 3°. The particulars of an army. 4°. Assembling of the troops. 5°. Of encampments. 6°. Of convoys. 7°. Of foraging. 8°. Of parties. 9°. Of ambuscades. 10°. Of skirmishes, or piqueering. 11°. Of marches. 12°. Of passing and defending rivers. 13°. Of surprising armies. 14°. Of the attack and maintaining posts. 15°. Of entrenchments. 16°. Of the general order of battle. 17°. Of dispositions for engaging on a plain. 18°. Of the attack and defence of lines for covering a country. 19°. Of the order of battle and dispositions necessary for assailing an entrenched army. 20°. Of fighting and retreating. 21°. Of taking places by surprise. 22°. Of blockades. 23°. Of embarking troops. 24°. Of debarking them. 25°. Of cantoning the forces. 26°. Of winter quarters.

Never was the art of war studied so profoundly, as at present: This is the fourth book upon the subject, that has been published abroad within the course of twelve months, and it is by far the best; being the result not only of theory but of practice. No man is more able to discourse upon this art than our author, who has long served with honour; and, in all his military operations accompanied the great Marshal Saxe, of whose confidence he was entirely possessed. The Baron has endeavoured to throw out new lights, for which he cannot be too much commended; and his book deserves to be perused by those who either are, or would be proficient in the science of war.

ART.

ART. XIV. *L'Etre pensant en deux parties ; a Amsterdam, & se vend a Paris, chez Hocherau.*

*The Rational Being ; in two parts. By M. de Bastide.*

THE conduct of this piece shews it worthy of the title ; and proves, that the author can think as well as write : He is not over partial to the ladies ; and we are sorry to say that the first part of his book, which is a sort of general satire, is rather a too lively picture of their modern manners ; however, to compensate for this severity, he exhibits a female unexceptionably accomplished ; who, while she avenges their cause on our sex, does honour to her own.

The hero of these memoirs has been a man of the world, and acted much the same part upon the great stage of life as the Count *de . . .* whose confessions have been so much admired. His course thro' many evanescent scenes of intrigue and inconstancy is at length stopped by a real passion for an object well worthy of being beloved : he tells us, that now in his 50th year he quits a world, of which he is heartily tired ; at the expence of which he intends to amuse himself in his retirement ; and, in consequence of this declaration, he presents us with a journal of his life, in which he imagines nobody will judge him to have been quite wicked, tho' they may pronounce him singular. His reflections, he says, are drawn from a deep examination of things, and not from the opinion of other men ; his philosophy is a general contempt for absurd custom and prejudice ; and we cannot help thinking that those who peruse his memoirs will be obliged to own, that they abound with sentiment, and are conducted with spirit.

PERFORMANCES in SCULPTURE *continued.*

ROME, *March 30, 1756.*

TWO and twenty prints representing the life of the *Madonna*, are now engraving by subscription, from original drawings of *N. Poussin*. Two are already published, by way of specimen. They are well designed, tho' slightly etched ; and the composition is, by the best judges in *Italy*, deemed equal to any other work of that celebrated artist.



## TO THE PUBLIC.

THE task of professed critics, who undertake to reform the taste of mankind, is like that of cleansing the *Augæan* stable; they must not only wade through dunghills of dulness, but also be exposed to the stench and stings of all the vermin hatched amidst such heaps of noisome pollution.

The authors of the CRITICAL REVIEW, laid their account with this nuisance, when they first engaged in that undertaking; and therefore they are not alarmed to find the whole republic of literary grubs in uproar and commotion. No wonder they raise their voices when the pillars of their community begin to shake: if that can be called a community, every individual of which, is at war with his neighbour; even their common danger cannot persuade them to unite. Every author finding himself smitten by an unseen hand, suspects his brother of the quill, and attacks him accordingly; while the spirit of criticism sits in the clouds, and like *Ariel*, in the *Tempest*, enjoys the contention she has raised among the children of dulness and impertinence. She sees them at loggerheads, like blind beggars for an alms. They revile, bespatter, and fasten upon each other, and *dunce meets dunce, and jostles in the dark*. One inveighs against a vain, meagre, exhausted hireling, as the invidious *inspector* of his fame. Another accuses a crazy sculler in divinity, as the *Zoilus* who makes *free* with his writings. A third declares war against a *Scotch* adventurer in wit and phyfic, who hacks at random the reputation of his betters: While others denounce vengeance upon a little, lank *Hibernian* Poet, who beats the bush for this ferocious North-Briton.—These worthies too, far from resenting the charge, seem proud of the suspicion they have incurred; for while their tongues disclaim the work, their significant nods, shrugs, and smiles, confess the imputation.

The CRITICAL REVIEWERS, secure from personal abuse, will persevere in the execution of their plan, without paying the least regard to the undistinguishing clamour and impotent threats of bad writers, or their employers. Nor can they be fairly taxed with injustice, or inhumanity. Every author who writes without talents, is a grievance, if not an impostor, who defrauds the public; and every critic has a right to detect the imposition; if the charge is just, it will have a proper effect; if it be found false or frivolous, by the jury to whom it is appealed, they will retort it with disgrace upon the accuser.

The Undertakers of this Work, have much more pleasure in commending a good, than in condemning a wretched performance. In all their decisions they have leaned towards the side of mercy, and dealt gently with some authors, who had little reason to expect such indulgence.—Yet they have no spleen against those whom their animadversions have provoked to rail and bluster at their criticism. They make proper allowances for the parental pangs of an author, and will be glad of an opportunity to heal the wounds they have made, should his improvement entitle him to their favour. They wish they may have it in their power to applaud even *M——y the player*, either as an actor or an author; and, in the mean time, recommend him to the public, as a proper object of compassion.—They have nothing to say to the *Visiter*, but that *they wage no war with Bedlam and the Mint*. But, they cannot help taking more particular notice of a letter

inserted in the *Gentleman's Magazine* for last month, on purpose to depreciate their performance ; because there is something very extraordinary in the remarks of that learned *Hypercritic*. After some general assertions couched in a kind of allegory, to which people of an uncharitable disposition might give a harsher name, we find a long, perplexed, painful paragraph, squeezed out by dint of hard straining, to fix the mark of reprobation on the CRITICAL REVIEW, because in the remarks upon Mr. *Sheridan's* book on Education, he met with the contraction, 'tis for it is ; the phrase *bespeak a patronage*, a scheme called a *design*, likewise as a connecting adverb, and the words *usage*, *incorrectness*, and *prophanity*. This is a criticism worthy of *Aristarchus* himself ; and it were to be wished the accurate author had pointed out the impropriety of calling a scheme a *design*, and shewn the difference of meaning between *usage* and *custom*, *incorrectness* and *inaccuracy*, *prophanity* and *prophaneness*. Might not a man with as much or more reason find fault with another, for calling a *blockhead* an *ass*, a *school-master* a *pedant*, a *baboon* a *monkey*, an *hack* a *horse*, or a *vénal scribler* an *hackney writer* ? The delicacy of this critic is likewise shocked at the phrase of *bespeaking a patronage* ; because forsooth, a man bespeaks a pair of breeches. He might have added, a member bespeaks a place, a pander bespeaks a whore, and a bookseller bespeaks an author. By the same way of reasoning, a man of decency should not beg a favour, because a bunter *begs* a farthing. This formidable animadverter would have done well, in bespeaking a pair of breeches before he had exposed his posteriors, in such an ungraceful attitude.—The last part of his censure is levelled against the remarks on *the description of the Scilly isles*. He plumes himself on having discovered an oversight in the compositor, who, in making a quotation from the book, retained some marginal letters that referred to the print of a light-house. If that mistake, which does not at all concern the criticism, can afford him any pleasure, he is welcome to enjoy it to the full. But, while he made this sagacious remark, he ought to have remembered the proverb, which saith, *a man should never throw stones, who has got a glass-window in his head*. The reader will furnish him with an epithet, when he is informed that this egregious censor has ventured to make remarks on the book, tho' he was even ignorant of the title-page ; and ascribed to *Lyttleton*, a performance written by *Borlace*. This is the very cream and scum of modern criticism.

Tho' the authors of the CRITICAL REVIEW, have thus deigned for once, to expose the nakedness and futility of their antagonists, they will not for the future take up the cudgels against every desperate witling, or furious lunatic, who can afford to pay two shillings for an advertisement fraught with nonsense and scurrility ; nor will they stoop so far beneath themselves, as to maintain dispute or altercation with any low-bred, pedantic *Syntax*-monger, retained as servant or associate by any bookseller, or bookseller's wife, who may have an interest in decrying their performance.

N. B. There are several letters come to hand which will be duly answered.

